METAL FORCES

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METALLICA

SKID ROW

MAGNUM

OVER KILL

ANTHRAX & CHRISSY STEELE Posters

RICHIE SAMBORA
BACK ON THE TOWN

QUEENSRŸCHE • THE STORM
KINGOFTHEHILL • CHRISSY STEELE
CRIMSON GLORY • CRASH 'N BURN
DARE • THE SCREAMING JETS • RTZ

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METAL FORCES

CONTENTS

As the Summer wears inexorably onward and the festival season continues to keep Metal music to the fore, so we at METAL FORCES are constantly looking for ways of ensuring that our reputation for providing the most comprehensive and in-depth coverage of the Hard Rock/Metal scene remains unequalled. Whilst many of our rivals scrap and battle in ever-more desperate attempts to be seen as the leading magazine in the field, we are content to get on with the job in hand, confident in the knowledge that Rock fans will always choose to buy publications of quality, ones who show the right degree of objectivity and respect for the music we all know and love.

METAL FORCES doesn't worry about any rival publications, because we believe that the reader can never be fooled. We also are of the opinion that we have long since set out our stall and consistently hit the mark. Moreover, whilst others seem determined to sprint ahead in the search for excessive sales returns, METAL FORCES perceive this situation as a marathon, not a 100-yard dash. We aim to be around for many years to come. Yet rest assured, we are not going to sit back on our laurels or past triumphs, we are moving irresistibly towards the 21st Century. As such you will continue to see the magazine evolve slowly in a conscious effort to improve our service.

In the meantime, Issue 64 brings you a wide cross-section of bands, from METALLICA to CHRISSY STEELE, taking in the likes of SKID ROW, RICHIE SAMBORA, THE STORM, UPSIDDOWN CROSS and DARE along the way. It's a fine issue and one we're rightly proud of on all fronts. But you can be sure of one thing: by the time Issue 65 hits the stands on Thursday, September 19 we shall have taken the mag to even greater heights.

Oh, and before I go just one word of advice: get a bet on Everton for the championship!

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METAL FORCES
SUITE 16, 46-48 OSNABURGH STREET,
LONDON NW1 3ND, ENGLAND
Telephone 071 388 5425
Facsimile 071 383 5354

MANAGING EDITOR
BERNARD DOE

SECRETARY
DEBORAH DOE

EDITOR
MALCOLM DOME

PUBLISHER
FORCE 10 PUBLICATIONS LTD

DEPUTY EDITOR
JERRY EWING

UK NEWSAGENT DISTRIBUTION
MMC LTD

STAFF WRITERS
MARK BLAKE, ROB CLYMO, MIKE EXLEY, KELV HELLRAZER and GARRY SHARPE-YOUNG

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CONTRIBUTORS
KEN ANTHONY, DIRK BALLERSTADT, CHRIS EMBLEM, LYNNE FELDERMAN, BORIVOJ KRGIN, CERI REYNOLDS, JOHN RICARD and DENISE STILLIE

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PHOTOGRAPHERS
NICK MATTHEWS, MARC PASCHKE, BRIAN RADEMACHER, PAUL SMITH and STUART TAYLOR

FORCE 10 PUBLICATIONS, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, ENGLAND.

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ANDREW STEARMAN
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HOT metal

■ Former **GUNS N' ROSES** drummer Steven Adler has filed a law suit against his ex-colleagues claiming that they forced him to take heroin, and then fired him whilst he was trying to clean up. The suit names Axl Rose, Slash, Duff McKagen, Izzy Stradlin, former manager Alan Niven, current manager Doug Goldstein and several attorneys.

Adler is seeking undisclosed damages, plus the dissolution of the band, with its assets being distributed among the members. As yet, there's been no comment from Guns n' Roses, although it must be born in mind that the band did put Adler into rehab *three times* in an effort to get him off the drug, before eventually concluding that they had to carry on without him. In addition, Adler had signed a prior agreement with Guns outlining the compensation he was due for leaving the group.

■ **FAITH NO MORE** will begin work on their latest album with producer Matt Wallace during October. It should be released through Slash/London next Spring. And contrary to reports elsewhere, weird Jazz-Thrasher John Zorn will not be involved with the LP.

In the meantime, FNM bassist Bill Gould has been busy in Samoa recording a 200-strong choir of monks for a forthcoming album!

■ **IF ONLY** have recruited vocalist Tina Egan to replace the recently-departed Jackie Bodimead.

■ **WAR BABIES**, a melodic Hard Rock band said to be a cross between **DEF LEPPARD** and **AEROSMITH**, will release their debut album through Columbia in the US shortly. It's titled "Blue Tomorrow".

■ **FASTER PUSSYCAT** will record their third album with producer John Jansen at a studio in Los Angeles. Work will begin in September, with a release set for next year through Elektra. The band have written some 25 songs, from which the final choice for the record will be made.

■ **TATTOOED LOVE BOYS** have signed a deal with Music For Nations and will issue their second album at the end of September. The same label have also signed guitarist **JAN CYRKA** to a solo deal. Cyrka is best known as Flash Bastard, from his days with **ZODIAC MINDWARP & THE LOVE REACTION**.

■ **EARL SLICK** releases his third solo album through the Metal Blade on September 23. It's titled "In Your Face".

■ **JACKAL**, a Southern Rock band from Atlanta, have signed a deal with Geffen Records and should begin work shortly on their debut album.

■ **CEREBRAL FIX** have just begun work on a new album with producer Paul Johnson. Tentatively titled "Cycle Of The Heavens" or "Bastards", it should be out later this year through Roadracer Records. This will be the first LP to feature new drummer Kevin Frost, previously with **METAL MESSIAH**.

■ **RPLA** issue their first album through EMI on September 2.

■ **LILLIAN AXE** hit the streets with their third album next January, It will be released by Grand Slamm/EMI and is titled "Poetic Justice". The album has been produced by Leif Mases,

■ **QUEENSRŸCHE** have just had their first two albums, "The Warning" and "Rage For Order", re-issued by EMI-USA.

■ **ENTOMBED** will put out a new album called "Clandestine" on Earache Records in October.

■ **ACCEPT** are to have an 18-track compilation album released by Castle Communications during late September/early October. Likely to be titled "Accept: The Collection", it was put together by METAL FORCES Editor Malcolm Dome and features the following track listing: *"Lady Lou"*, *"I'm A Rebel"*, *"Thunder & Lightning"*, *"Breaker"*, *"Burning"*, *"Son Of A Bitch"*, *"Fast As A Shark"*, *"Restless & Wild"*, *"Princess Of The Dawn"*, *"The King"*, *"Balls To The Wall"*, *"London Leather Boys"*, *"Love Child"*, *"Metal Heart"*, *"Up To The Limit"*, *"Screaming For A Love Bite"*, *"Monsterman"* and *"TV War"*.

■ **UFO**, now featuring orginal members Phil Mogg (vocals) and Pete Way (bass) plus new boys Laurence Archer (guitar - previously with **RHODE ISLAND RED**) and Clive Edwards (drums - ex-**ELECTRIC SUN** and **WILD HORSES**), will issue their comeback album through Castle Communications during October. It's being produced by Kit Woolven at studios in London and Launeceston, Cornwall.

■ **BAD ENGLISH** will issue their second LP through Epic during October. It's titled "Backlash", and was produced by Richie Zito.

■ **TESLA** put out a new studio album through Geffen/MCA on September 16. Titled "Psychotic Supper", it was co-produced once more by Steve Thomson and Michael Barbiero. The band hope to tour the UK during November, following a series of European dates supporting the **SCORPIONS**. And they will be playing a on-off acoustic date at The Astoria in London on September 25.

■ **ASIA** have just finished work on their fourth album due for release next February on an as-yet unspecified label. Untitled thus far, the LP was produced by keyboardsman Geoff Downes at studios in Brighton and London and will include the following tracks: *"Heaven On Earth"*, *"Love Under Fire"*, *"A Far Cry"*, *"Obsession"*, *"Crime Of The Heart"*, *"Some Day"* and *"The Boys From Diamond City"*.

Joining Downes on the record are drummer Carl Palmer, guitarist Pat Thrall, plus new bassist/vocalist John Payne. The last-named replaces the departed John Wetton and was previously in a band called **THE PASSION** with ex-**MSG** keyboardsman Andy Nye. Asia are set to do a club tour of the UK during October with the new line-up, although it is possible that Palmer will miss a few dates due to his commitments with the reformed **EMERSON, LAKE & PALMER**. But in the long term, the drummer is still very much part of the Asia scenario. Downes has also been working with famed vocalist/bassist Glenn Huhghes on a series of demos, the fate of which remains to be seen.

Pic John Ricard

KERRY KING & TOM ARAYA (SLAYER)

SLAYER: GETTING AGGRESSIVE!

■ **SLAYER** are to issue a live album titled "Decade Of Aggression" through the Def American label on October 14. This is likely to be a double release, one record of which will feature a recording of the entire set performed by the band at Wembley Arena on the UK leg of the 'Clash Of The Titans Tour', whilst the second will boast the entire set from Lakeland, Florida, performed towards the end of the US version of the 'Clash Of The Titans'. This means that fans will get the chance to hear two different sets from the band; for instance, "Hell Awaits" and "Seasons In The Abyss" were both played in America, but not in Britain.

This double LP (co-produced by Rock Rubin with the band) will also come in a limited edition special packaging. In addition, a third concert has also been recorded (from San Bernardino, California), and various tracks from this will probably be used on the B-sides of forthcoming singles. Touring-wise, expect the fearsome foursome to return to the UK during November for a series of dates.

STEVEN TYLER (AEROSMITH)

Pic Stuart Taylor

AEROSMITH: BACK IN THE SADDLE

■ **AEROSMITH** will begin work on their fourth album for the Geffen label at Little Mountain Studios in Vancouver on September 1. Once again, the project wil be produced by Bruce Fairbairn and the five-piece expect to be working in the studio for a three-month period, with a tentative release scheduled for next February.

Talking from Boston, bassist Tom Hamilton explained that he, vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford and drummer Joey Kramer have been holed up at a residential studio called Longview Farm an hour's drive from their home city, "working at turning basic riff ideas and melodies into proper arrangements. Mind you, we've never actually gone into the studio with everything ready to go, and the same applies again this time. That leaves our label and management to bite their nails down to the knuckle, but it's the way we work best."

The LP has no available working title as yet ("We've a few ideas which are being kept close to our chest"), and the songs themselves are only acquiring titles as Tyler adds his lyrics. However, two early contenders for inclusion are "Meltdown" and "Dime Store Lover". And the quintet might well utilise some ideas left over from the "Pump" sessions.

"The album will continue in the vein of "Permanent Vacation" and "Pump", but should have more intricate arrangements," says Hamilton. "And the guitars will be louder, plus the drums should be heavier."

As well as working on the new Geffen project, AEROSMITH are also involved in putting together a special boxed set for CBS. "This is in the early stages at the moment, but will contain some really interesting stuff, including instrumental studio outtakes featuring us at our rawest."

Finally, in the wake of rumours that the band were preparing to leave Geffen, Hamilton has this to say: "We are contracted to record two more LPs for the label, including this one. And other labels are courting us. We *are* talking to everybody, as you would expect, although we have no *definite* plans to leave Geffen. But you never know!"

MALCOLM DOME

■ **BLACK SABBATH** drummer Cozy Powell fractured his pelvis in two places recently in a riding accident. His horse Pip had a heart attack, dying instantaneously. But the animal fell on top of the sticksman, resulting in the above injuries. Powell hopes to be back in action very shortly, working on the next Sabbath album, more details of which (including the official line-up) will be announced shortly.

■ **MÖTLEY CRÜE** issue the compilation LP called "Decade Of Decadence" through the Elektra label during late September. It will feature the following tracks, all of which have been re-mastered by Bob Rock: *"Live Wire"* (remixed by Michael Wagener), *"Piece Of Your Action"*, *"Shout At The Devil"*, *"Looks That Kill"*, *"Smokin' In The Boys Room"*, *"Home Sweet Home"*, *"Wild Side"*, *"Girls, Girls, Girls"*, *"Dr. Feelgood"*, *"Kickstart My Heart"*, *"Rock 'N' Roll Junkie"* (taken from the soundtrack to the movie **Ford Fairlane**) and *"Teaser"* (lifted from the "Make A Difference Foundation" LP).

There will also be three new tracks present, all of which have been produced by Bob Rock. These include new single "Primal Scream", due out as a single on August 19. And fans of the band might be interested in the fact that **THE FORESKINS** play The Marquee Club in London on August 14, three days before MÖTLEY themsleves play at Castle Donington. Coincidence perhaps...

■ **CHEAP TRICK** release a compilation album, as yet untitled, through Epic on November 4. As well as their most popular tracks, this LP is expected to include both outtakes and rarities. The foursome are currently writing material for their next studio record.

■ Former **SHY** frontman Tony Mills is presently working on a new project with **SAD CAFE** members Ian Wilson (guitar/vocals) and Mike Hare (guitar), former **10CC** drummer Paul Burgess and ex-**MONROE** vocalist Steve Butler. expect Mills to sign a major deal shortly.

■ **MESSIAH**, from Switzerland, have a remixed version of their four-track mini album "Psychomorphia" released through Noise on August 26.

MÖTLEY CRÜE

■ "Gabba Gabba Hey/A Tribute To The Ramones" is the title of a recently-released compilation LP featuring 22 bands performing covers of **RAMONES** songs. It's been issued in the US through Triple X Records, but there are no plans for a UK release. Among those groups on the LP are **THE DICKIES** and **THE ANGRY SAMOANS**.

Still on the RAMONES front, watch out for a live album titled "Ramones Loco Live - Spain 1991", set for release in October. This was recorded last April in Barcelona and there will be four tracks on the European version of the LP that will not be on the US equivalent, namely "Too Tough To Die", "Don't Bust My Chops", "Palisades Park" and "Love Kills".

■ **HEART** will release their first live album for more than a decade through Capitol Records during late September. Titled "Rock The House "Live" ", it features the following songs: *"Wild Child"*, *"Fallen From Grace"*, *"Call Of The Wild"*, *"How Can I Refuse"*, *"Shell Shock"*, *"Love Alive"*, *"Under The Sky"*, *"The Night"*, *"Tall, Dark Handsome Stranger"*, *"If Looks Could Kill"*, *"Who Will You Run To"*, *"You're The Voice"*, *"The Way Back Machine"* and *"Barracuda"*.

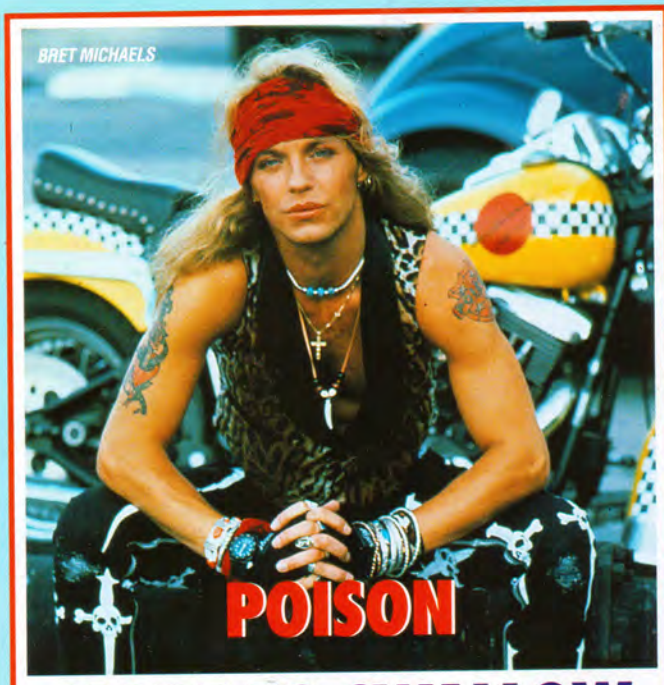
■ Roadrunner Records will release a compilation album of **MERCYFUL FATE/KING DIAMOND** tracks under the title of "A Dangerous Meeting" on September 30. The full track listing is: *"Doomed By The Living Dead"*, *"A Corpse Without Soul"*, *"Evil"*, *"Into The Coven"*, *"A Dangerous Meeting"*, *"Gypsy"*, *"Come To The Sabbath"*, *"The Candle"*, *"Charon"*, *"Halloween"*, *"No Presents For Christmas"*, *"Arrival"*, *"Abigail"*, *"Welcome Home"*, *"Sleepless Nights"* and *"Eye Of The Witch"*. The cassette version will also include the song *"Into The Coven"*, whilst vinyl copies will have *"Into The Coven"*, *"Satan's Fall"* and *"A Visit From The Dead"*.

■ **JON BUTCHER**, who released albums under the band name of the **JON BUTCHER AXIS**, is currently working on a series of demos in the search for a new recording deal. These tapes are said to be in a more mainstream vein than was previously the case with Butcher.

Pic P G Brunelli/Repfoto

■ **THE THROBS**, who recently toured the UK supporting **MR. BIG**, have been dropped by DGC Records. The future of this New York outfit now remains open to speculation, however the band have since parted company with drummer Ronnie Magri. According to guitarist Roger Ericson, this is because of "musical and personal differences. We were going in all different directions." The band have now recruited skinsman Jeff West and are currently working on new material, described by Ericson as: "Faster, harder and angrier than anything we've done previously."

■ **SOLITUDE AETURNUS**, an Ultra-Doom quintet from Texas, will release their debut album, "Into The Depths Of Sorrow", through the Roadracer label on September 30. The band's line-up is Robert Lowe (vocals), John Perez/Edgar Rivera (guitar), Lyle Steadham (bass) and John Covington (drums).



MORE TO SWALLOW

■ **POISON**, who are the subject of much speculation at the moment, release a double live album on September 23rd, titled "Swallow This Live" on Capitol Records.

It will feature the following brand new cuts, "Souls On Fire", "So Tell Me Why", "Only Time Will Tell", "No More Looking Back", together with "Look What The Cat Dragged In", "Look But You Can't Touch", "Good Love", "Love On The Rocks", "Nothin' But A Good Time", "Fallen Angel", "Every Rose Has Its Thorn", "Your Mama Don't Dance", "I Want Action", "Talk Dirty To Me", "Unskinny Bop", "Let It Play", "Life Goes On", "Ride The Wind", "Something To Believe In" (acoustic version) and "Poor Boy Blues".

Speaking to *Hot Metal* from New York, vocalist Bret Michaels explained; "We recorded the four new cuts in April and May of last year right before we went on the road, and we've just finished mixing them at One On One studios in California. We produced them ourselves."

There have, of course, been a spate of rumours concerning POISON's future (as reported in *Hot Metal* last issue). First off, there's the one about the rest of the band putting C.C.Deville in hospital. "There *was* an incident that happened in New Orleans," admits Bret. "A few fists *did* fly and we worked it out next day and there was no problem. If you can imagine two buddies getting into a bar-room brawl, that's all it was."

What about the rumour concerning the loss of your voice as the reason for your tour cancellation? "No way, I had bronchitis for three days and I recovered from that to do the Iceland show and then Bobby (Dall, bass) had the accident with his fingers."

That brings it around nicely to the rumours concerning Bobby Dall. Was his fingers broken? Was it a car door or a tour bus window he put his hand through? Was it really an accident or was it deliberate for insurance purposes? "Actually he broke his pinky and his knuckle on his ring finger in his car door. I tell ya, the insurance thing, *that* really kills me, we just pay those guys for nothin'."

There are tons of rumours concerning the Iceland "Breaking The Ice" festival. Why exactly didn't you play? "Rikki, C.C. and I flew into Boston to catch a plane to Iceland. When we arrived at Boston they told us that the hospital had called and Bobby had broken his finger, so he couldn't play. We would have loved to have played and Iceland knows that, we apologized and told them we would see them next year."

What about the split rumours and talk of Bret doing solo albums? "We are definitely still a band," claims the singer. "As for the solo albums, I'm gonna put six or seven of them out before the live record, I'll throw 'em out as I'm talking now. Ha! Ha! No, maybe one day, but not now."

There have been lots of mentions in U.S. magazines about a Greensboro show where you just failed to show. "I actually went out with our friend and security guard Lewis," reveals Bret. "And we hired a car and got totally plastered. It was something I just had to do, it was kind of a mind trip thing. We went back and did the show a week later. Actually, the other three guys in the band beat me up, so there's a new *rumour* for you. Ha! Ha!"

With the cancellation of a number of tour dates on the BULLET BOYS/SLAUGHTER tour, it looks like POISON are in for a bit of a break, especially on the live front. "We're gonna have a little break, because if you remember correctly we have been on the road since August of last year and we have only just stopped. We had a great tour and now it's time for a break. The next thing we're doing is the *MTV* awards in September, but we may have to cancel that if Bobby isn't able to play. Next summer we'll do another tour and then we will go to Europe and bring over the full show. It's about time that we really concentrated on Europe."

KELV HELLRAZER

■ **THE ELECTRIC BOYS** are currently working on their second album at Abbey Road Studios in London. Tentatively titled "Groovus Maximus" it's being produced by the Swedish quartet themselves.

■ **CATHEDRAL** will issue their debut album through the Earache label during October. Titled "Forest Of Equilibrium", it's been produced by the band themselves.

■ **PAT TRAVERS** will be working with guitarist Pat Thrall (also a member of **ASIA** and associated with Glenn Hughes), bassist Mars Cowling and drummer Tommy Aldridge (most recently with **WHITESNAKE** on a series of demos being financed by the Geffen label. Recording will begin in October. This is a reunion of the line-up responsible a decade ago for such classic albums as "Crash & Burn".

In the meantime, Travers is also still playing with Cowling and guitarist Jerry Riggs, with whom he toured the UK not so long ago. This incarnation, plus drummer Pat Marceno, will be undertaking a tour of Japan very shortly.

■ **NUCLEAR ASSAULT** release their latest studio album through the Under One Flag label in the UK during late September. Titled "Out Of Order", it features the following track listing: *"Sign In Blood", "Fashion Junkie", "Rewired", "Preaching Resurrection", "Hyper Speed", "Dr. Butcher", "Quocustodiat", "Hypocrisy", "Intro: Save The Whale"* plus a cover version of **THE SWEET**'s *"Ballroom Blitz"*.

■ **NAPALM DEATH** drummer Mick Harris has quit the band to put together a new outfit called **SCORN**, wherein he is joined by guitarist/vocalist Justin Broadrick (**GODFLESH**) and bassist Nik Bullen; Harris will also be handling lead vocals, as well as playing the drums. The longest-serving member of NAPALM DEATH will also be handling the skins for GODFLESH on their forthcoming US tour supporting **MINISTRY**.

In the meantime, ND have recruited drummer Danny Herrera to replace Harris.

■ **THE ACCELERATORS**, from North Carolina, release their second album through Profile Records on August 19. It's titled "Dream Train" and was produced by Dick Hodgin at Jag Studios in Raleigh, North Carolina.

■ **LOUD** have parted compnay with guitarist Colin Clarkson and bassist Martin Hawthorn. The band hope to announce replacements shortly, after which the new line-up will undertake a short European tour. In the meantime, LOUD mainman Chris McLaughlin is writing material for the group's next album.

Meanwhile Hawthorn and Clarkson are putting a new outfit together. Interested parties should contact: **0274-664660**.

■ **GIRLSCHOOL** have recruited bassist Jackie Carrera as a replacement for the recently-departed Tracey Lamb. She joins Kim McAuliffe (rhythm guitar/vocals), Cris Bonacci (lead guitar) and Denise Dufort (drums).

In the meantime, it seems certain that the **STRANGE GIRLS**, featuring Kim and Cris, plus bassist Enid Williams, drummer Lydie and Toyah, will actually record an album at some point in the near future. Denise is also working with Tracey Lamb on another side-project, and Kim has also been penning material for a projected solo effort.

■ **THE NYMPHS** will release their self-titled, debut album through Geffen Records on October 1. It was produced by Bill Price at Rockfield Studios in Wales.

■ **TALAS**, who featured current **MR. BIG** bassist Billy Sheehan, will have their debut album re-issued by Metal Blade on September 9.

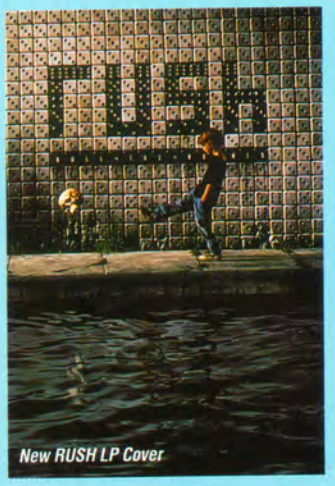
■ **NIGHTSHADE**, featuring former members of Seattle's **Q5**, will have their first album issued by Metal Blade in October. It's titled "Dead Of Night".

■ **NIRVANA** will release their first album for DGC/MCA on September 24. Titled "Never Mind", it was produced by Butch Vig/mixed by Andy Wallace, who has previously worked with both **SLAYER** *and* **MADONNA**!

■ **BLUE MURDER** seem to have undergone a line-up change, with the departure of bassist Tony Franklin. This leaves guitarist/vocalist John Sykes and drummer Carmine Appice searching for a suitable replacement. As yet, there is no official word on this front, but one name being strongly tipped is that of Glenn Hughes. Sykes, in particular, is known to be a major admirer of the former **DEEP PURPLE** man, and it is being suggested in certain quarters that Hughes might well be courted not only to fill the four-stringer's position, but also to assume the mantle of lead vocalist.

■ **RUSH** will release a brand new album through Atlantic on September 2. Titled "Roll The Bones", it has been produced by Rupert Hine with the trio and will feature the following tracks: *"Dreamline", "Bravado", "Roll The Bones", "Face Up", "Where's My Thing", "The Big Wheel", "Heresy", "Ghost Of A Chance", "Neurotica"* and *"You Bet Your Life"*.

The title track is also the very first RUSH track to ever feature a rap section! RUSH are currently planning a world tour which will include British dates.


New RUSH LP Cover

GAMMA RAY: HEADING BACK FOR MORE

KAI HANSEN & TOMMY NEWTON

Pic Nick Matthews

■ Nipping into a studio just outside Hamburg to record their second album and capitalize on the raging success of the debut album "Heading For Tomorrow" (especially in Europe and Japan) are Kai Hansen and his band **GAMMA RAY**.

Although the album has a fairly pessimistic, even fatalistic, lyrical theme running throughout the music, I can testify after a sneak preview at the studio, it positively reeks of class and bravado. Producer Tommy Newton, following his superb job on the debut, has tweaked the knobs again and the result is a more direct yet no less lethal potion than before.

"Lyrics on this album are pretty pessimistic," Kai admits but goes on to explain this is no doom n' gloom album. "At the time of rehearsals in Denmark the war in the Gulf was going on and watching TV every night we all got this feeling of helplessness, and that has really come out in the lyrics. The music, however, is something completely different!"

Confirmed tracks include the racy "As Time Goes By" (co-written by Pete the band's engineer. "I played music with Pete even before HELLOWEEN" Kai explains.), "We Can't Stop The War", "At One With The World" (which kicks into gear on an almost tribal rhythm.), "Father And Son" ("It's an eight minute epic!" Vocalist Ralf Scheepers told me.), "Countdown", "Dreamhealer" ("Really evil!" laughed Kai, "It's about isolating yourself in your mind from the outside world.") and "Start Running". The band have also recorded an as yet untitled track for future use.

"The songs this time around were far more of a concentrated band effort," Kai reckons (The remaining members numbering guitarist Dirk Schlächter, bassist Uwe Wessel and drummer Uli Kusch.) "I just hope people don't think it's all too pessimistic, but what we're saying on this album is ignore the wars and pollution, you can't do much about it so get drunk, play heavy metal and get on with your life!"

GARRY SHARPE-YOUNG

■ **IAN GILLAN** will release a new solo album through East/West during October. As yet untitled, it was produced by Chris Tsangarides at Battery Studios in London. Joining the famed former **DEEP PURPLE** vocalist on the LP are ex-**Y&T** drummer Leonard Haze, guitarist Steve Morris, plus former **STARSHIP** bassist Bret Bloomfield. And guitar great Leslie West (**MOUNTAIN**) guests on two tracks, including one he has co-written with Gillan.

■ **JOAN JETT** releases a new album imminently through Epic in the US. Titled "Backlash", it was once again produced by Kenny Laguna.

■ **GREAT WHITE** release a new single titled "Call It Rock 'N' Roll" through Capitol on August 27.

■ **THE CULT** release their latest studio album, "Ceremony", through Beggars Banquet at the end of September. Produced by Richie Zito, it will feature the following tracks: *"Wild Hearted Son"*, *"White"*, *"Ceremony"*, *"Earth Mofo"*, *"If"*, *"Heart Of Soul"*, *"Bangkok Rain"*, *"Indian"*, *"Sweet Salvation"*, *"Wonderland"* and *"Full Tilt"*.

In addition, the band have just had a boxed set of seven CD picture disc EPs released titled "The Cult Singles Collection, 1984-1990".

■ **W.A.S.P.** will release their new album, "Crimson Idol", through the Parlophone label next January.

■ **XYZ** release their second album through Capitol on August 27. It's called "Hungry".

OZZY OSBOURNE

Pic Nick Matthews

■ **DANGER DANGER** issue their second album through Columbia in the States during October. It will be titled either "Screw It" or "Monkey Business" and was partially produced by the band themselves.

■ **PRONG** put out their latest album, "Prove You Wrong", through Epic in the US during late September. It was produced by Mark Dodson at Kajem Studios in Philadelphia.

■ **POISON IDEA** have their two of their early albums re-issued by Taang! on September 2. These are: "King Of Punk" and "Record Collectors Are Pretentious Assholes".

■ **OZZY OSBOURNE** is to release his long-awaited new studio album through Epic Records very shortly. At the moment, the LP is scheduled to be issued during early October, but it might be shifted forward to mid-September.

Co-produced by Duane Baron and John Purdell in Los Angeles, it is expected to be titled "Say Hello 2 Heaven" and will include the following tracks: *"No More Tears"* (a contender for the first single), *"Mr. Tinkerman"*, *"I Don't Wanna Change The World"*, *"Mama, I'm Coming Home"*, *"Desire"*, *"S.I.N."*, *"Zombie Stomp"* and *"Road To Nowhere"*. It's the first LP to boast new bassist Michael Inez, alongside guitarist Zakk Wylde and drummer Randy Castillo.

■ Legendary AOR-sters **TOTO** will play London's Town & Country Club on September 12. It will be the band's first UK shows since singer Jean-Michel Byron (who appeared with the band at the Hammersmith Odeon last year) left the band. Guitarist Steve Lukather will be handling the vocal duties live.

■ **VENOM** will have a double compilation albvm, taking in tracks spanning their entire career, released through MCI/Object Records at the end of September. It's titled "In Memorium" and features the following songs: *"Angel Dust"*, *"Raise The Dead"*, *"Red Light Fever"*, *"Buried Alive"*, *"Witchin' Hour"*, *"At War With Satan"*, *"Warhead"*, *"Manitou"*, *"Under A Spell"*, *"Nothing Sacred"*, *"Dead Love"*, *"Welcome To Hell"*, *"Black Metal"*, *"Countess Bathory"*, *"1000 Days In Sodom"*, *"Prime Evil"*, *"If You Wanna War"* and *"Surgery"*.

■ **BRYAN ADAMS** issues his long-awaited new album through A&M on September 23. Titled "Waking Up The Neighbours", it was produced by the Canadian together with 'Mutt' Lange.

■ **BONFIRE** issue their latest album, "Knock Out", shortly through RCA.

Produced by Mack, the full track listing is: *Streets Of Freedom"*, *"The Stroke"*, *"Dirty Love"*, *"Rivers Of Glory"*, *"Home Babe"*, *"Shake Down"*, *"Hold You"*, *"Down And Out"*, *"Take My Heart And Run"*, *"All We Got"*, *"Fight For Love"* and *"Tonmeister"*.

■ **FM** will issue their version of the **MARVIN GAYE** classic *"I Heard It Through The Grapevine"* as a single through Music For Nations during late September.

■ **BANGALORE CHOIR**, featuring former **ACCEPT** vocalist David Reese, have signed a deal with Giant Records and should begin recording an album shortly..

The SLA

Pic Michael Johansson/Repfoto

/E RAIDERS

AS SKID ROW PREPARE TO PLAY WEMBLEY STADIUM, GUITARIST DAVE 'SNAKE' SABO GIVES MALCOLM DOME THE UPDATE ON ALL THINGS SKID

Welcome to the winnowing wilderness of computer chip Rock, where vapid atmospheric conditions are prescribed to keep music colourless, drab and entirely devoid of any lifespan. Where success in the fermenting brew of the music industry relies less on the primal screams of abased rebellious virulence and more on the steady logic of statistics, marketing and mass emotional realignment. Don't give the people what they *want*, just bombard them with rapid-fire images of clean-cut corporate disinformation. We have the power. We shall sell. We shall prevail.

Heard that before? Maybe in a more devious and diuerse formularisation, but it exists. A style of metaphorical germ warfare that has been waged for decades to turn a naive yet energetic artform into a product, to pursuade artists that they are artisans, slaves to 'The Bottom Line' as scripted in blood on an accountancy ledger, helmed by a grey suit with a brain cell co-ordination triggered by any response to 'The Hard Sell'. What's it got to do with music, as we all know and love it? Nothing, absolutely nothing. But if we were to leave music in the hands of these robo-beasts strapped to the icon of the microprocessor, then we would be guilty of the abrogation of all our responsibilites. But you and I, we are fans of Rock 'n' Roll, right? We *care* - and thankfully, there exist comparatively new bands around today who are both successful *and* caring. Groups who are unashamed fans and will still get adrenalin tidal waves at the mere mention of KISS, JUDAS PRIEST, etc. Welcome to the cornucopia of rhythms, riffs, the tribal beat from sheer raw, savage pacesetting prophets. Welcome to SKID ROW!

"You know, we are all still very much fans of the music," exclaims guitarist Dave 'Snake' Sabo on the phone from the heat and hounding hub of Los Angeles. "We are still keen on listening to anything that's around, be it new stuff or the old classics. And everything we hear influences us. You come on our tour bus and you might have PRIEST, KISS, IRON MAIDEN or "Ride The Lightning" from METALLICA blasting away. On the other hand, you might also get to listen to MUDDY WATERS or one of the other Blues greats.

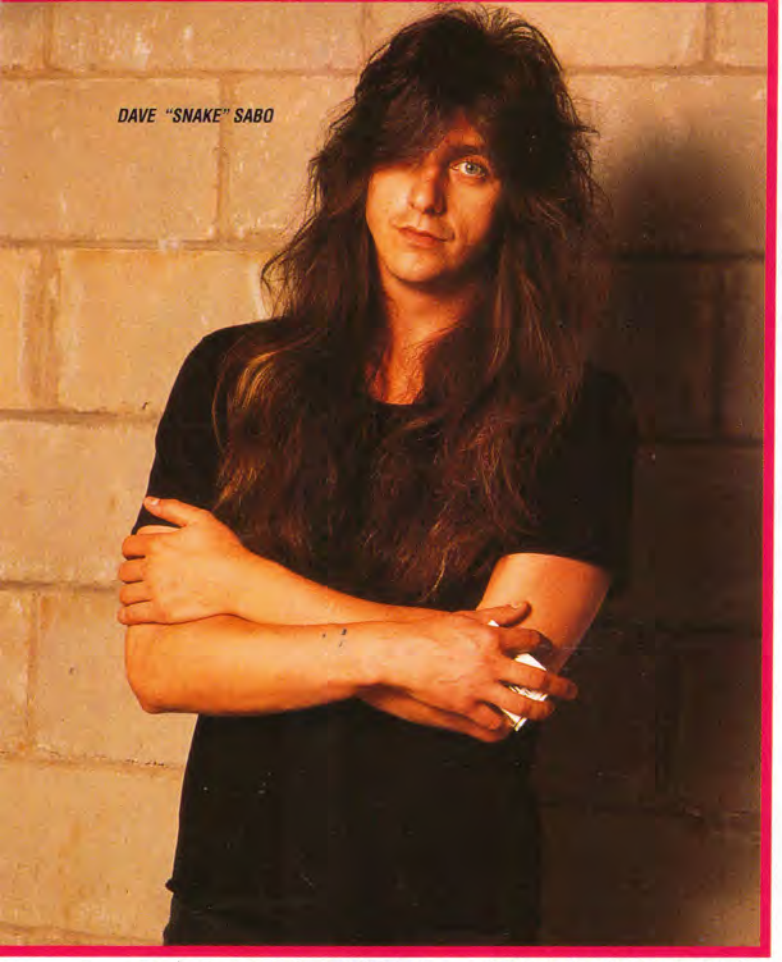
"One of the incredible things about the way we've toured over the past couple of years is that we have met so many other like-minded musos. For instance, Steven Tyler of AEROSMITH was unbelievable. He would go on to me about how much he enjoyed our self-titled, debut album. And it was he who turned *me* on to the RED HOT CHILI PEPPERS!"

The ebullience and commitment to music whatever the cost has certainly come through with the second SKID ROW album, "Slave To The Grind", an LP that is far from instant, perhaps lacks the overt, supposed commerciality of its predecessor, but blazes to the core and rears subterranean seismic reptiles through the succour of a thunderous thrombosis. This is music that has little to do with computer chip delicacy; more to the point, it fries the principle of commerciality in the boiling oil of self-conviction.

"One of the expected things in this stupid business is that if something works then it should be repeated. But that takes away from the concept of originality. Yeah, we could have re-written "18 And Life" or "I Remember You", but to do so would have meant betraying everything we stand for, to lose our integrity. And that means so much to us.

"Everyone and their mother had an opinion where we were doing the "Skid Row" album. But that LP represented where we were at three years ago, when this band was still in the garage or whatever. But there's a difference when you travel all over the world and that situation influences your songwriting. And one thing working on this album did for the five of us was to rekindle our creative spark and enlarge the fire within all of us. Sure, there were plenty of battles between the members of SKID ROW in terms of the direction we should take, but it was all for the good of the band.

"As far as record company interference was concerned this time around, there was none. Atlantic only came down to the studio once during the recording process. That was for 15 minutes in Florida to hear the song "Quicksand Jesus". Apart from the one time, they kept out of our hair until the whole LP was finished. And we *are* proud of what the finished record sounds like. We may not be satisfied, but that's because we are always striving to better ourselves and we will *never* be satisfied with anything we do."



DAVE "SNAKE" SABO

Pic Eddie Malluk/Repfoto

The band, though, haven't finished with the recording process. For whilst they were ensconsed in LA playing dates with GUNS N' ROSES, they took time out to work on a series of five cover versions for use on the B-sides of future singles. These are: "Little Wing" (JIMI HENDRIX), "Come On And Love Me" (KISS), "Psycho-Therapy" (THE RAMONES), "Play That Funky Music" (WILD CHERRY) and "Finding My Way" (RUSH).

"The original idea was for us to do just two covers, but there were so many arguments between us all we decided that each person should choose one. Sebastian (Bach - vocals) went for "Little Wing", and that was the first one we recorded. It came out real well. I can't say that it matches the original, but it was done as more of a tribute to HENDRIX than anything else. I chose the KISS track; that number and also the "Kiss Alive" album changed my life, honestly! Anyway, I hope people feel we've done these songs justice when they appear.

"For me it was a very hard decision to choose just one number. I could have gone for "Phantom Of The Opera" from the "Iron Maiden" album or else JUDAS PRIEST's "Victim Of Changes", but in the end I just had to plump for a KISS track."

The new recordings were co-produced by the band (Bach, 'Snake', guitarist Scotti Hill, bassist Rachel Bolan and drummer Rob Affuso) in association with engineer Jim Mitchell. And the liaison between the SKID's and Mitchell isn't a coincidence, because various members of this band have been working with GUNS N' ROSES bassist Duff McKagen on his solo album, being put together whilst he is touring under the guidance of... *Mitchell*. The LP is titled "Believe In Me", will be issued at a later date through Geffen and features the likes of GUNS guitarist Slash, LENNY KRAVITZ, plus Bach, Affuso and 'Snake'.

"I like Duff a lot and I think he's a very talented, very underrated musician. He played me some of the demos for the album, and I liked them so much that I ended up going down to studio with him to lay down a couple of tracks whilst the two bands have been touring together."

Certainly the pairing of GUNS N' ROSES and SKID ROW on the road in the US and Europe (the jaunt finishes at WembleyS tadium on August 31) has proven to be arguably the most exciting tour on the circuit for many a year. In many respects, it is the coupling of the two bands who most stand against corporatism and its attendant atrophy of individuality. So, how did such a dream package happen? By communication between the respective singers, according to 'Snake'.

"Last year the US Rock magazine RIP held its fifth anniversary party at The Cathouse in LA. And Sebastian flew in to jam with Lars Ulrich of METALLICA, plus Slash and Duff. Anyway, 'Bas has been a friend of Axl's since the first time we played in LA. And after the RIP party, the two of them got talking and Axl asked 'Bas if SKID ROW would like to tour with GUNS N' ROSES! So, 'Bas called me up and said, *"Dude, You're not gonna believe what Axl asked me!"* I phoned Axl up, talked to him for three hours and we fuckin' jumped at the chance of doing this tour.

"I didn't really know any of the GUNS guys beforehand, but all of them have been great. They just seem to act the way they probably did before they became famous. And they are certainly a modern-day phenomenon. GUNS N' ROSES have opened the door for so many other Hard Rock and Heavy Metal bands, including us. It's been a privilege to play with 'em. And after two weeks of the US trek, Axl asked Sebastian if we'd like to go to Europe with GUNS. We didn't need asking twice, I can tell you!

"Why didn't we go straight out and headline ourselves in the States? Well, we're not egomaniacs and we still have to earn our stripes. To go and headline half-full arenas is to stroke your own dick - and there are plenty of people around us doing that anyway!"

Being on the GUNS N' ROSES tour meant that SKID ROW got an upfront viewpoint on the controversy surrounding the riot at the St. Louis Amphitheatre on July 2, when Axl allegedly jumped into the audience to confront a guy who'd been taking flash photos all through the show, this despite six pleas from the singer to the security in the auditiorium to deal with the situation - all going unheeded. The upshsot was that the band played for 90 minutes (as contracted) but walked offstage after the incident without playing an encore - and the fans subsequently rioted causing much damage and leaving 45 people injured.

"I wasn't there when it happened, but I've heard the story from the *proper* perspective, rather than from people who got it third-hand. It seems to me that Axl's getting a bad rap and that pisses me off. He was totally in the right to do what he did. The asshole with the camera was apparently interfering with the enjoyment of other fans and the security people just ignored the situation, despite Axl's continual requests for them to do something about it. Axl didn't cause a riot either - that was done by 20,000 drunk people!"

'Snake', of course, isn't a stranger to seeing singers launching themselves into the audience to deal with troublemakers. Sebastian Bach did this in Worcester, Massechussets in December 1989 when a kid hit him with a bottle. The result was that he threw back the offending object, accidentally injuring an innocent party, before diving into the throng of fans to deal with the culprit face-to-face. It made the headlines and led to a law suit.

"To a certain degree we all make mistakes, but hopefully you learn from them. And unless you've been out there onstage and dealt with the intensity of the atmosphere you cannot appreciate how easy it is to react spontaneously to anything. 'Bas is the sort of person who hits back if someone hits him, and why should he stand there as a target? What sort of sicko turns up at a show to throw a bottle at someone who's onstage trying his best to entertain a large audience? I'm obviously very sorry that an innocent bystander got injured, but I'm real glad that the asshole who threw the bottle got the shit kicked out of him - he deserved it!"

And whilst we're dealing with controversies in the life and times of SKID ROW, let's talk about the relationship with BON JOVI. It's well-know that Jon Bon Jovi himself nurtured and tutored the young SKIDs, helping them land their management and record deals, taking them on tour and publicizing them wherever and whenever he could. But this seeming act of musical altruism turned sour when it was revealed that he'd had the New Jersey band sign a contract handing over the all publishing money made from sales of their albums - in perpetuity. Matters were brought to a head when Sebastian took to phoning up various music magazines denouncing Jon. So, the question has to be asked: did 'Snake', an old, close friend of Jon's, know what his singer was up to?

"Oh, I realised 'Bas was calling up people, and having a go. I didn't know exactly what he was saying, but he was totally in the right. I agreed with him. The situation was wrong and unfair. But since then, it's all been sorted out. I've spoken to Jon and Sebastian has cleared the air with him. It's all settled and all in the past as far as I'm concerned."

From former controversies, though, to future plans. After Europe with GN'R, the band head off to South America with the SCORPIONS, before going to Japan in October and returning to the UK/Europe for their own headlining tour (possibly with PANTERA - a favourite with SKID ROW - supporting), during November/December. From there, it's back on the road in the US, this time as a headlining act. And watch out fo the release of "Slave To The Grind" as the next single.

"A surprise choice, eh? But we never do things according to accepted rules - and we never will!"

Says it all really. ■

SEBASTIAN BACH

Pic Michael Johansson/Repfoto

DEATH AMERICA

IMMOLATION

ULTRA-BRUTAL DEBUT LP/MC/CD RC9310 1/4/2
PRODUCED BY HARRIS JOHNS

"Immolation don't write songs, they're more interested in ripping you up the middle and squishing whatever they can get their offal-encrusted hands on" — Mike Gitter, Kerrang! KKKK

TYPE O NEGATIVE

R/C

'SLOW, DEEP AND HARD' LP/MC/CD RC9313 1/4/2
"Type O Negative create an atmosphere that is both disturbing and stimulating... this is horror music at its best"
— Metal Forces 95/100

BELIEVER

ROAD RACER RECORDS

'SANITY OBSCURE' LP/MC/CD RC9312 1/4/2
"This Disc Literally Kills with its sheer intensity"
— Metal Forces 85/100

COMING SOON: PESTILENCE/SUFFOCATION/GORGUTS/CEREBRAL FIX

SOME MUSIC WAS MEANT TO STAY UNDERGROUND

BACK IN THE SADDLE AGAIN

EX-KINGDOM COME DRUMMER JAMES KOTTAK HAS PUT TOGETHER A NEW BAND CALLED WILD HORSES. MARK BLAKE DONS HIS STETSON AND SPURS AND HEADS FOR THE RODEO

"Hi, yeah this is James. Hey I'm sorry I forgot about the interview, I've only been up about half-an-hour...actually I was going to get my hair cut".

11.00AM Los Angeles time and WILD HORSES' drummer James Kottak is engaged in an activity commonly known as *getting one's shit together*! But however lacking in co-ordination he may be this morning, in the studio James Kottak appears to be highly focussed. WILD HORSES, the band formed by Kottak with fellow ex-KINGDOM COME member lead guitarist Rick Steier, have just recorded their first album "Bareback". Along with Kottak and Steier, the band includes lead vocalist John Levesque and bassist Chris Lester, and the album in question is an impressive first showing, made all the more poignant by the origins of the band. After all KINGDOM COME aren't to everybody's tastes.

"Rick and I had a blast when we were in that band," states James quite openly, "but it was the old, old story of musical differences that forced us both to go separate ways. I love ZEPPELIN and I love some of the stuff we did with KINGDOM COME but it was time to move on".

Have you heard Lenny Wolf's new album under the KINGDOM COME banner, "Hands Of Time"?

"Yes I have and it's okay if that's the sort of thing Lenny wants to do. The problem for me is that Lenny *was* KINGDOM COME, the beauty of this band is that it's a four-way thing, a real democracy. I've always been in to the idea of playing in a real band because that's where my influences come from - bands like BAD COMPANY, FREE, HUMBLE PIE... you know, the *great* bands!"

How long after leaving KINGDOM COME was it before you put together WILD HORSES?

"I took a few months off just to decide what I wanted to do next. And initially I was working with a guy called Johnny Edwards".

Now the lead singer in the revamped FOREIGNER?

"That's right, you know all about that? Well Johnny was going to be the lead singer in WILD HORSES, we had the record deal with Kore, a subsidiary of Atlantic and then Johhny got the offer from Mick Jones...and I guess it was an offer he couldn't refuse," he chuckles, dryly. "There really is no animosity there. Johnny and I have known each other for years; we were in bands together before KINGDOM COME. I don't hold any grudges about him joining FOREIGNER, it was too good a job for him to turn down!

"But John (Levesque) is working out great, and through him we recruited our bass player Chris Lester".

I gather former DOKKEN bass player Jeff Pilson played on the album.

"That's right. At the time due to other commitments Chris was unable to fly straight out to Los Angeles to record the album; we couldn't delay any longer, so it was agreed we should go ahead with Jeff. We're old friends and I've worked with him before, we did the new MSG album together before this.

"Rick was reluctant to join the band full-time to start with, I don't think he was too sure what he wanted to do after leaving KINGDOM COME. But he worked with me at the beginning, and after that decided to get involved on a permanent basis".

I was interested to hear that you chose a name for the group by inviting readers of Metal Edge magazine in the US to send in entries.

"We had over 500 entries, can you believe that!" exclaims James. "Some of the suggestions couldn't be used, but we had a lot like *Wild Pigs*, *Wild Pussy* and finally WILD HORSES which was suggested by a lady called Stephanie Stone. We decided straight away that that was the name for us."

Actually, there was a British band about ten years ago...

"Yeah, Jimmy Bain told me," he laughs. "I couldn't believe it. We'd just got the rights to the name and played a club show. Jimmy came up to me afterwards and asked me what the name of the band was, I told him it was WILD HORSES and he started laughing. Unfortunately I'd never heard of the old WILD HORSES band that he used to be in with Brian Robertson (ex-THIN LIZZY guitarist), I don't think they ever came over here. But Jimmy was real cool about it."

We were talking earlier about WILD HORSES being a democracy, how involved are the other band members in writing the material?

"It's a four-way split," replies James. "Chris was the last guy to come in and by that time the songs had all been written, but he helped design the sleeve and the artwork we'll be using on the record. We're already writing for the next album, and Chris has two songs ready to be used for that. Like I said that's the way a Rock 'n' Roll band should be. That was the way it was in all the bands I was in before, I guess I just had a bit of a detour with KINGDOM COME!"

"Bareback" seems to be a very melodic album with a number of styles adding a little light and shade. For the most part it doesn't go off at a tangent into the kind of Soft Rock territory occupied by many American bands, apart that is from a rather sickly ballad titled "Matter Of The Heart" halfway through Side Two. Is this pencilled in for a future single release?

"The label are pushing for that," admits James, a little sheepishly, "but to be honest as a band we're not that crazy about it, we think there's better songs on there. In fact, the first single is going to be "Cool Me Down" (the album's opening track), but what's funny about that is that some of the radio stations we've been talking to are worried that it's a little too *heavy!* I mean we thought it was too *light!*

"Our favourites are definitely "Cool Me Down", "Your Love Is Junk" and "Whiskey Train", which really kicks live. We actually had a few more songs written like that which we didn't use for the album, because the record company were pushing us for a few more radio songs. But they should show up on the next record, which will probably be a lot harder".

How did the cover of STEVIE WONDER's "Show Me Something Good" come about?

"I first heard it when RUFUS AND CHAKA KHAN did a version a few years back and I've been planning a re-make ever since. We had the rest of the album done and John and I went out and bought the record. He learnt the words and we just went for it. It's cool because it's different from the rest of the album, it's just a fun party song!"

What are WILD HORSES' plans for the future? I believe you've already played a few club dates over in the States, but what's next?

"We'll be going out during the second week in September in the US. And to be honest that's our number one priority at the moment. We've got to get a firm foothold here before we can start thinking about the rest of the world. That's where we went wrong in KINGDOM COME... and it cost us a lot of money at the time. We just want to do things properly this time... hey hold on just one second please.... yeah, that was my wife, she wants to know what's going on as she's waiting to cut my hair!"

Leaving James at the mercy of the scissors, it must be said that considering the fact that they're an offshoot of a band I was never, in all honesty, that fond of at the time, WILD HORSES have come up with a remarkably good album. There's some consummate musicianship, real power and a collection of great songs at their disposal. "Bareback" is scheduled for release on August 20 in the US, and well worth looking out for. Make a note in that diary! ■

UNDERGROUND METAL NEWS FROM ACROSS THE ATLANTIC

■ Despite the fact that the group's latest LP has yet to be issued, **DEATH**'s Charlie Schuldiner has contacted us recently to let us know that he has already begun gathering ideas for the band's fifth LP, to be recorded sometime next year. Already some 20-25 minutes worth of riffs has been put down on tape, and tentative songtitles including "Message From God", "Spirit Of Fear" and "Conspiracy Of Silence".

■ Vancouver's **ANNIHILATOR** have begun demoing material for their forthcoming third record, tentatively scheduled to be recorded this winter. The first three tracks written - all of which are said to be a 'departure' from the previous ANNIHILATOR material - are "When Knight Jumps Queen", "Fantastic Things" (sung by bassist Wayne Darley), and "Phoenix Rising" (a ballad).

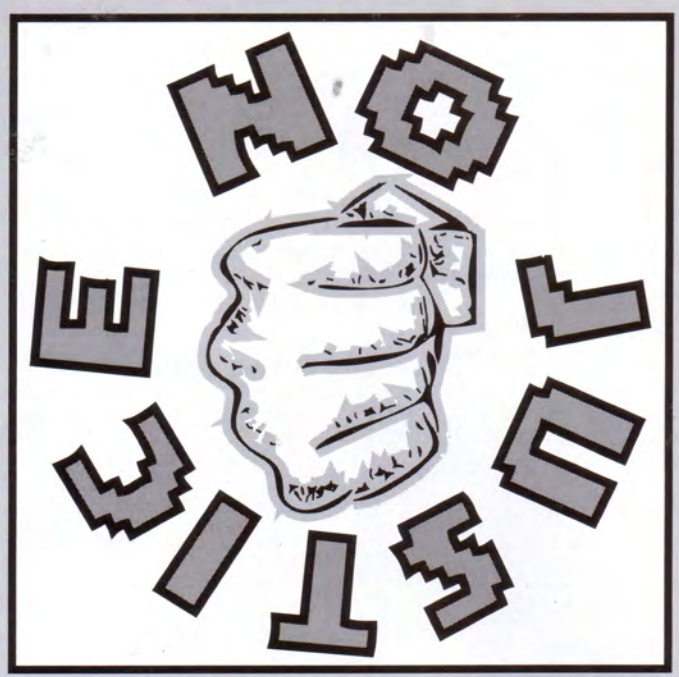
■ By the time you read this, **FORBIDDEN** will have entered Music Annex Studios in San Francisco with producer Doug Caldwell to begin work on their third album for Relativity/Combat Records. All mixing duties for the record are set to be performed by the band and Max Norman at Different Fur Studios (where MR.BUNGLE laid down their first).

■ Ft. Lauderdale's **MONSTROSITY** have just finished work on their debut LP for Germany's Nuclear Blast Records. Untitled at the time of this writing, the album was produced by Jim Morris at Morrisound Studios and will contain the following cuts: "Imperial Doom", "Burden Of Evil", "Definitive Inquisition", "Horror Infinity", "Final Cremation", "Darkest Dream", "Immense Malignancy", "Ceremonial Void" and "Vicious Mental Thirst". The record is scheduled for release this fall.

■ Also in Ft.Lauderdale, fellow thrashers **MALEVOLENT CREATION** have parted ways with guitarist Jeff Juszkiewicz in the midst of their current U.S. tour with DEVASTATION and DEMOLITION HAMMER. MONSTROSITY axeman Jon Rubin has been enlisted to complete all touring engagements before the group embark on a search for a permanent replacement.

■ New York death metallers **SUFFOCATION** have completed their debut record for the Roadrunner label, "Effigy Of The Forgotten". Produced by Scott Burns at Morrisound Studios, the album contains the following tracks: "Reincremation", "Jesus Wept", "Effigy Of The Forgotten", "Habitual Infamy", "Seeds Of The Suffering", "Involuntary Slaughter", "Mass Obliteration", "Infecting The Crypts", and "Leige Of Inveracity". "Effigy..." is tentatively scheduled for release during October.

■ North Carolina doom power metallers **CONFESSOR** have signed a worldwide recording agreement with the UK's Earache Records. If all goes well, the group's debut LP will be issued in October and will be entitled "Condemned".



■ Miami's **CYNIC** look set to record a brand new 3-song demo at Morrisound Studios with the financial backing of Roadrunner Records. If the tape turns out to the label's liking, the group will sign a full-fledged record deal with the company.

■ Contrary to what was reported in last issue's column, Milwaukee's **MORTA SKULD** have now signed a multi-LP deal with Illinois' Grindcore Records. The group's debut LP (set to be produced by Eric Greif) will be issued by the end of the year. Also set to sign with the label are other local acts, **BROKEN HOPE** and **SUSPIRIA**.

■ Toronto thrashers **VARGA** are said to be on the verge of signing a deal with New York's Maze Records.

■ **MORBID ANGEL**, **ENTOMBED** and **IMMOLATION** are set to tour the States together starting mid-September.

■ **Combat/In-Effect Records** have experienced a major shake-up recently when a number of employees and clients were let go from the label in order to 'restructure the company and re-establish the label's roster of acts'. Although it is unknown at present which bands will get the axe, it is rumoured that **DEVASTATION**, **CYCLONE TEMPLE** and **TWO-BIT THIEF** will be among the first to get dropped by the company.

■ Speaking of **DEVASTATION**, the Texan bunch have recently been rejoined by drummer Louis Carrisalez, following the departure of David Lozano.

■ The recently issued debut album from Milwaukee's **VIOGRESSION** (available through the UK's Communique/ Tombstone Records) has been licensed for U.S. release to the New York-based Maze Records.

■ **MASSACRE** have recently acquired the services of a second guitarist, Steve Swanson, to complete their current five-man line-up.

■ Quebec's **OBLIVEON** are presently in pre-production for their second LP,which may or may not be issued through England's Active Records. The group will head into Peter Pan Studios shortly to demo four new tracks, including "Obscure Mindwaves" and "Factory of Delusion".

■ **VIO-LENCE** is currently ensconced at San Francisco's Fantasy Studios with producer Michael Rosen (TESTAMENT, FORBIDDEN, MORDRED, VICIOUS RUMORS etc) recording their third full-length album (their second for Megaforce). Look for it in the stores by the end of the year.

■ **SEPULTURA** have finalized the track listing for their forthcoming concert video, which was filmed May 30th in Barcelona, Spain. In addition to interview footage with all four members, the video, titled "Under Siege", will include the following live cuts: "Intro", "Arise", "Inner Self", "Mass Hypnosis", "Dead Embryonic Cells", "Desperate Cry", "Troops Of Doom", "Escape To The Void", "Altered State", "Under Siege", "Orgasmatron" and "Beneath The Remains". "Under Siege" will be available worldwide before the year is out.

■ **C.O.C.**'s recently-completed debut record for Relativity Records will most likely be a self-titled affair, according to sources close to the band. Produced by John Custer, the album's full track listing is: "These Shrouded Temples...", "Damned For All Time", "The Dance Of The Dead", "Buried", "Break The Circle", "Painted Smiling Face", "Mine Are The Eyes Of God", "Shallow Ground", "Vote With A Bullet", "Great Purification", "White Noise", "Echoes In The Well" and "... Remain". The record's tentative release date is late September/early October.

■ **OBITUARY** will be filming a full-length concert video after the recording of their next studio LP (which is due to be completed in October/November), to be issued early next year. The most likely location for the filming is said to be Cleveland, Ohio.

■ At present time, it appears that **BELIEVER** will be re-issuing thier first LP, "Extraction From Mortality", through Roadrunner Records early next year. Set to feature all re-recorded vocal tracks and a brand new mix, the album will be a fine addition to any thrasher's collection.

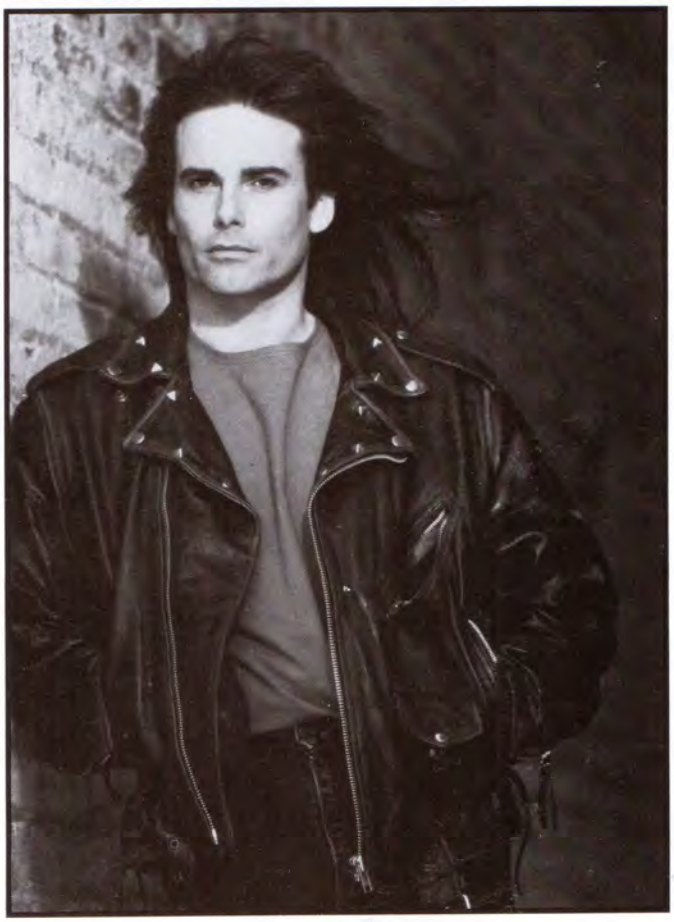
■ San Francisco's **DEFIANCE** have gotten rid of vocalist Steev Esquival in the midst of the recording sessions for their third LP. As soon as a replacement is found, the band will complete work on this Rob Beaton-produced effort.

■ Speaking of Beaton, the knob-twiddler is said to be a likely candidate to produce the forthcoming second effort from Louisiana thrashers **EXHORDER**, due to be recorded before the end of the year.

That's all for now. Send all tapes/info/verbal abuse to: NO JUSTICE c/o Borivoj Krgin, P.O.Box 228, College Point, NY 11356, USA.

BORIVOJ KRGIN

Sole SURVIVOR



FORMER SURVIVOR SINGER JIMI JAMISON HAS RELEASED HIS FIRST SOLO ALBUM, "WHEN LOVE COMES DOWN". JERRY EWING RATHER LIKES IT AND GETS ALL THE INFO FROM THE MAN HIMSELF

"Oh man, "Too Hot To Sleep" was like the best ever SURVIVOR album," announces Jimi Jamison. And, oh boy do I agree with him. Of the three albums Jamison, easily the best vocalist SURVIVOR ever had, cut with the band, namely "Vital Signs", "When Seconds Count" and the aforementioned "Too Hot To Sleep", the last-named was by far the best. Yet ironically it was to be the band's last.

"Yeah, there was a lot of trouble between Scotti Bros. (the band's label) and CBS (to whom they were licenced) at the time. That album got no promotion at all. I was really disappointed. I don't even know if it got released over there..."

It didn't!

Subsequently, a "Greatest Hits" package found its way into the import shops, but then...silence.

"Well, SURVIVOR is no longer together," admits Jamison. "Jim Peterik is writing songs for other people and the rhythm section of Marc Droubay and Stefan Elias are in a band that are about to sign a record deal."

No mention of guitarist Frankie Sullivan, often rumoured to be the centre of any problems that arose within SURVIVOR. But still, alas, another great band bites the dust.

"I'm doing three or four SURVIVOR numbers in my live set, though," concedes Jamison.

Yes indeed, in a set that will include songs taken from the man's current solo album, the mighty fine "When Love Comes Down" (due out Stateside through SCotti Bros/BMG, although it would appear that this LP will only make it over here courtesy of the import shops!). Since that 1989 album, Jamison has been the subject of constant rumour and no actual product.

Initial rumours suggested that SURVIVOR were on hold whilst the singer cut a solo album. Indeed, in 1990, the Sylvester Stallone film *Lock Up* featured Jamison's version of "Ever Since The World Began" (first featured on "Eye Of The Tiger" with original SURVIVOR vocalist Dave Bickler handling vocal duties). Then, along with ex-STRANGEWAYS singer Terry Brock, Jamison was thrown into the limelight as a possible contender for the vacant DEEP PURPLE job. Popular rumour suggests that Jamison landed the job, only for his manager to put his foot down and claim the singer's solo career was much more important. With hindsight it would seem a wise decision. Jamison carefully sidesteps the whole issue.

"Jim Peterik and I still talk on the phone," announces the singer. "If ever there was going to be another SURVIVOR album then it would probably feature just us two."

It's interesting to note that Peterik, a highly accomplished writer in his own right and the man who penned the bulk of the SURVIVOR material, hasn't contributed to any of the material on "When Love Comes Down". In act, Jamison himself has contributed to much of the material whilst the odd familiar name like Carl Dixon (ex-CONEY HATCH) and Jesse Harms (SAMMY HAGAR) crops up too.

"I talked to Jim numerous times about helping out, but he seemed a little hesitant," replies Jamison. "By the time he came back with anything I'd already got all my songs together. As far as the cover of "Ever Since The World Began" goes, Stallone had always been a fan of SURVIVOR, but by the time he called up for us to do that the band was no more, so it's my band that does the movie version. Even Peterik didn't play on that one."

Jamison's current group features drummer Greg Moore, bass player David Cochran, guitarists John Roth and Hal McCormack, and keyboard player Tony Thomas (although only Roth, McCormack and Cochran actually play on the album).

How did Jamison feel when SURVIVOR ground to a halt? Was it regret or relief?

"Actually," begins Jamison, "it was both. I'd done a lot of writing myself and none of it was making it onto the records, so I decided I wanted to do a solo album to be able to use my own songs. But the band gave me an ultimatum: either stay with them or do a solo album and leave. I did the solo album!

"It had got to the point where we didn't even go out on the road for "Too Hot To Sleep"!"

Before joining SURVIVOR Jamison had appeared in COBRA (which also featured current KATMANDU guitarist Mandy Meyer) who had one album out on Epic but failed to make serious headway. As for SURVIVOR, they'd hit the big time with "Eye Of The Tiger" (from *Rocky III*, SURVIVOR's only UK No. One), and although the following album, "Caught In The Game" stiffed, Jamison's first, "Vital Signs", spawned several hit singles.

"Oh man," he laughs, "it was like being thrust into the limelight. It was bigger than I thought it was going to be. I was just going along with the flow, and after "Caught In The Game" I didn't know if it was going to take off, so I was real suprised. I was real happy but very suprised."

He also got his chance to sing on a Rocky soundtrack, with "Burning Heart" from *Rocky IV* (No. Five in 1986).

"Yeah right," he drawls. "That was a lot of fun. We also did a soundtrack for a *Karate Kid* film, a song called "Moment Of Truth". We didn't want to do it, but the record company wanted us to. The best thing about that was that I got to sing in a film that featured Bing Crosby's "White Christmas"!"

Having gone through the major hits and stadium tours with SURVIVOR, how did it feel now that Jamison was a lone gun so to speak?

"Well I tell you what, it's a little scary," he admits. "But I'm determined to make this thing work. I'm really proud of the album and I just hope other people like it. It is scary, but I've wanted to do this for years."

As a result "When Love Comes Down" isn't the schmaltzy, MICHAEL BOLTON-esque affair some may expect from the singer with one of the premier AOR bands of the '80s, but rather it's a heavy, urgent album that snaps aggressively at the listener's heels.

"Oh I'm glad you hear that," states Jamison. "I was always a Rocker. I held back on the first couple of SURVIVOR albums I sang on. But I really let loose on "Too Hot To Sleep", and this one I'm real proud of."

"When Love Comes Down" is released in the States on August 23rd, and whilst Jamison remains hopeful, the UK record company know little about his very existence. But live shows are definitely in the offering.

"Oh yeah, I'm hitting the road," he announces with glee. "We're even looking at starting a tour over in Europe. SURVIVOR never played in Europe. We did TV shows and stuff, but never live shows which is a pity because we were a great live band. I'd love to play over there."

Fingers crossed everybody!

One thing to look out for though will be a slight change of name. The singer is now known as *JIM* JAMISON.

"Oh everybody asks me about that," he laughs. "I never figured it was any big deal. Scotti Bros just asked me what was it going to be, Jim or Jimi and I said, 'Oh let's just say Jim'. The record company said fine. Everybody still calls me Jimi, so it's no big deal.

"You can call me Jim, Jimi, Butthole, whatever you want. Just buy my record!" ■

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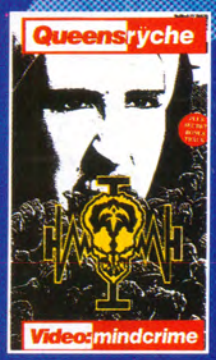

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GARRY SHARPE-YOUNG MEETS THE UNMASKED CRIMSON GLORY AS THE FLORIDA COMBO GET "STRANGE AND BEAUTIFUL"

The men in masks are back! Only this time they've left their masks behind. Personally speaking this is a beneficial move for the CRIMSON GLORY boys, saving the embarrassment of my last meeting with said chaps when, to be honest, I didn't have a clue who I was talking to for a good half hour!

With the silver facial facades now confined to history, CRIMSON GLORY have applied the same degree of sensibility to their music as their image. Dogged with constant QUEENSRŸCHE comparisons for previous product that relied almost exclusively on surgically precise modus operandi in studio and onstage, CRIMSON GLORY have seemingly thrown off that mantle in the search for musical pastures new. With the new album "Strange And Beautiful" they have undoubtedly succeeded. Blessed with, dare I say it, a hedonistic approach (i.e. more rock'n'roll!) the album veritably bursts with new found enthusiasm, varying musical textures, including sparse acoustics and tribal rhythms, and renewed vigour. CRIMSON GLORY, for perhaps the first time, sound as if they truly mean it.

Fortunately the two guys I'm about to discuss all this with are no longer done up like chromed cartoon characters, and so with confidence I can safely say that I'm conversing with bassist Jeff Lords and vocalist Midnight. In another room guitarist Jon Drenning and the new recruit drummer Ravi Jakhotia parley with another magazine. European label Roadrunner are working these boys hard today.

"We're doing interviews all day long today!" sighs Midnight. "Too many interviews! Although so far no-one has asked us when the masks are coming back!!"

Aha, the masks! The pair seem eager to discuss the subject. "We'd always planned on getting rid of the masks once they'd served their purpose," reckons Jeff. "Hopefully we can now get on and talk about our music. I mean, we've done interviews where we've been asked forty questions about our masks and none about the records!!"

Didn't you invite that kind of press reaction though? "I suppose we did," he admits. "Though we're not denying that the masks achieved the desired result, it was just time to say goodbye."

In saying goodbye to the masks you also said goodbye to drummer Dana Burnell and guitarist Ben Jackson. "Yeah, it was time for a change there too," shrugs Midnight. "We wanted to appeal to the masses more, to the common man, and our musical approach was restricting us too much. All we were bothered about was technical excellence and it was time to inject some rock'n'roll into things."

"It's a kind of rebirth for us," offers Jeff. "We've changed in every way - image, sound, members, planning."

On the subject of change we shouldn't forget that in America you've signed to Atlantic Records. "Yeah, in the way the band is run that's probably the biggest change. We now have a real rock department behind us who know what they're doing. MCA kind of floundered with us because they have no department specifically devoted to rock. The promotion for "Transcendence" in the U.S. was a little heartbreaking."

"That's true," agrees Midnight prior to changing tack a little. "We spent the first two albums proving to everyone how technically good we were and took that to an extreme. It became very frustrating to be so clinically good all the time and Atlantic are keen for us in this new direction we're taking."

"I think what Midnight is trying to say is that it really did get to the point where we couldn't enjoy ourselves," adds Jeff.

By that do you mean in a live situation CRIMSON GLORY never satisfied themselves because of their own constraints, trying to be so technically perfect? "You've hit the nail on the head," continues the bassist. "It became just a job and I think that if you can't have fun at what you're doing, why do it? We achieved very little in the way of live shows in America because of various factors such as poor record distribution, but also this technical thing fucked us too, because even if we kicked ass live, if the sound wasn't right, if the preperation wasn't right, we were always on a downer about the whole thing. We spent so much time in the studio getting things perfect, we wanted to transfer that to a live show and of course it's impossible. In truth it got real monotonous. Now we can do what we want."

"We have more of an early seventies vibe happening onstage now!" laughs Midnight. "It's true! Our live show now is much less structured. We have three female backing singers and a keyboard player too (Michael Jackson of HEIR APPARENT). We aim to play a different show every night and to improvise too. Before it was very hard for us to communicate. Have you ever tried to sing a love song with a mask on your face??!!"

Are we going to expect extended jazz jams and free for all sessions? "I don't think it will get that extreme. We'll try to keep songs to under three hours!" jokes Jeff. "Before I always thought that in a colour spectrum CRIMSON GLORY live were just grey and black, very impersonal and very cold. Now we've really opened up."

"Maybe in a way, looking back in hindsight, we were kind of hiding behind the masks because we weren't ready to play live," wonders Midnight. "It feels incredibly 'free' to say 'here we are - this is us'. I mean, we went straight from a warehouse to playing in front of thousands of people, so we never went through the club thing. Maybe we should have done."

I must admit I found the new record a whole lot looser in feel. "That's exactly what we want people to think," nods Jeff. "Hell, we even left mistakes on there! There are hundreds of them! Now though, it doesn't matter."

I was especially impressed by the musical peaks and valleys and different moods on the album. "Great!" enthuses Midnight. "It was intentional. I'm not going to name names but there are some major bands out there where you can put the needle on a record anywhere and it all sounds the same. That ain't us!"

"We like to explore emotions on our records," chips in Jeff. "We try to give raw energy one minute and the next really mellow them out. A lot of eighties and nineties metal is just so dull. People could never say that CRIMSON GLORY were dull!"

Do you feel you've shaken off the QUEENSRŸCHE comparisons finally? "More or less, although we do get some people still asking ridiculous questions like what do we think of them," says a resigned Jeff. "We could never understand it because we had never even heard of them when we first recorded - and we spent $7,000 dollars on our demo!"

I get the feeling a lot of the allegories with that certain Seattle act were merely lazy journalism? "You said it! I think rather than try and describe a band in a few sentences it's easier to say 'oh, they sound like AC/DC or SABBATH or whoever'."

"I think most of it came from my operatic style which is a similar thing to what Geoff Tate is doing," elaborates Midnight. "Personally, my main influence is Rob Halford, the guy is an absolute metal god and for me he really defined what heavy metal vocals were all about. I always thought that musically we were closer to "Sad Wings Of Destiny" than anything QUEENSRŸCHE have ever done."

Can we expect more of a concentrated promotion in Europe for this album than "Transcendence" got? "For sure, Atlantic are doing great in America, but over here we're pushing hard with our business manager as well," picks up Jeff guzzling down the remnants of a can of Grolsch. "We have a decent video this time, our last one was shit!".

It got a lot of play on TV. "I don't know if that's good or bad!" he guffaws. "It was shit man. We were very unhappy

e music

at how it turned out. Our new one was shot in New York with this big globe in the background and we're playing on a map. It's for the first single "The Chant"."

"We play our first shows in Japan and then we're touring Europe in October/November. We're not sure whether we'll be supporting a major act or headlining but however we do it you'll be in for a surprise!"

"One thing we can say is that we won't be billed with any thrash bands because we've learnt our lesson there!" grins Midnight. "We don't want to be slotted into that genre. How can anyone actually be listening to your music when he's jumping on someones head from the stage? We want to play to people who get something out of our performance. After all, music is an art form for us so what's the point in someone slamdancing all the way through it?"

"The other reason in choosing the right package is because we're gonna have eight people onstage and we are going to demand your attention. Also, we have our new drummer Ravi who lets us do a whole lot of different things most metal bands wouldn't even attempt. He has brought in Latin, African and Jazz fusion influences and he's greatly responsible for the new CRIMSON GLORY sound."

Did Ravi's influence change your songwriting methods because your new songs seem far more rhythm orientated? "Right on," Jeff pronounces. "The songs for the first time were built upon drums and bass, whereas before it was all from a guitar riff. Ravi would solo which would give me an idea and that's how the songs were born."

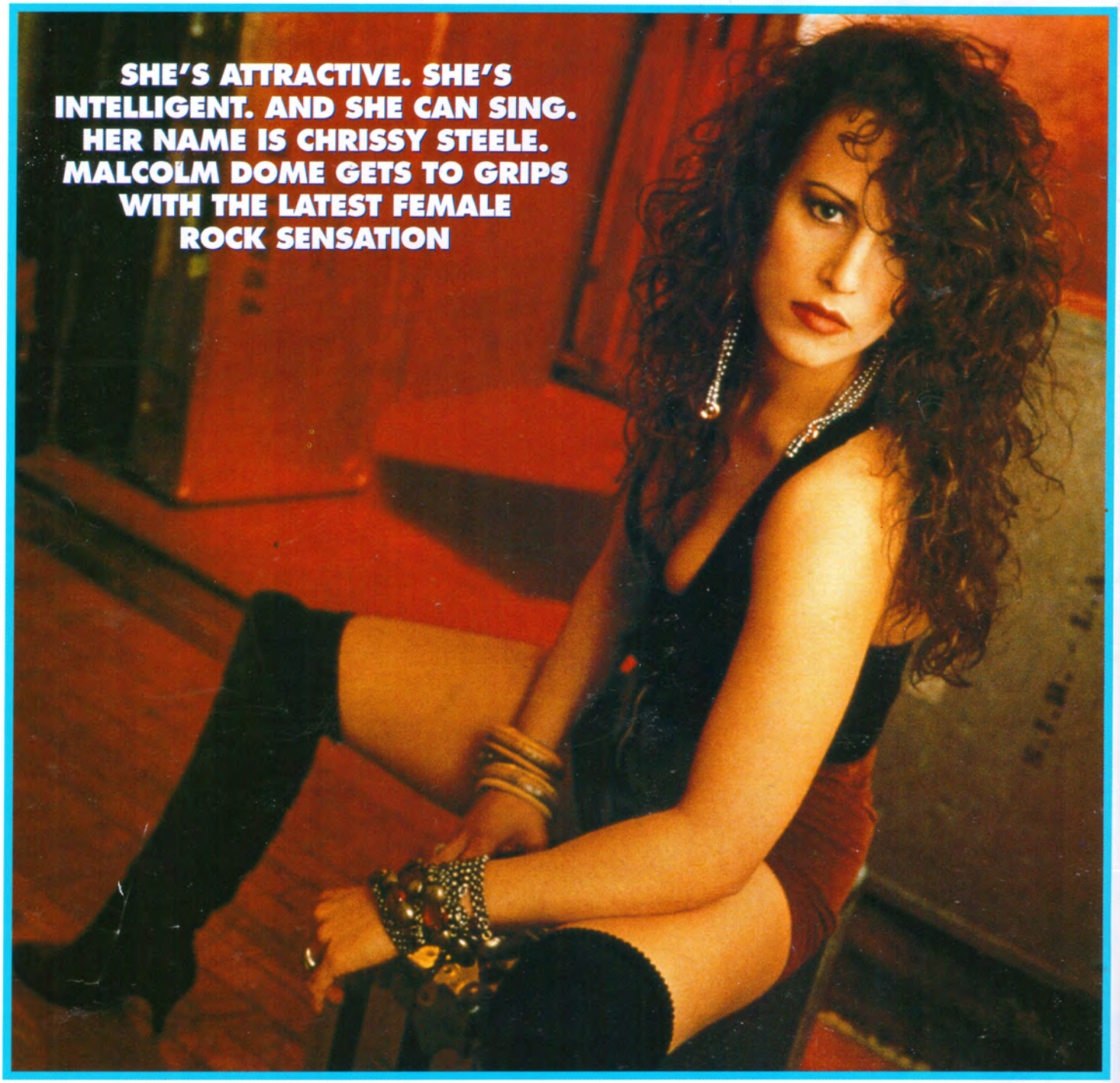
The guitars on "Strange And Beautiful" sound much sharper and brighter. "It's because there's only one of them now. It's much easier to get a brighter sound," asserts Midnight before explaining: "Before, live and...in the studio, the other guitar would just drown out whatever Jon was doing. Live it was a real bitch keeping both guitars in tune with each other."

"I also think that layering any distorted instrument is going to muddy your sound," Jeff lectures. "My bass sounds fucking incredible on the new record but before you had a hard task just to pick it out."

So there you have it! Not only have CRIMSON GLORY finally come up with an album of diversity and eminent listenability, but they've ditched the masks and are now all set to prove themselves to a record buying public who maybe in the past dismissed them due to a myriad of factors ranging from 'second rate QUEENSRŸCHE' assertions to dodgy masks to lack of promotion. I have the distinct feeling that CRIMSON GLORY's career is about to shift into high gear with this album.

Those techno-metal afficianados would be well advised to check out the re-birth of CRIMSON GLORY. Unlike the Phantom Of The Opera or Gene Simmons, CRIMSON GLORY's masks have fallen to reveal something "Strange And Beautiful" indeed. ■

Steel Pulse



SHE'S ATTRACTIVE. SHE'S INTELLIGENT. AND SHE CAN SING. HER NAME IS CHRISSY STEELE. MALCOLM DOME GETS TO GRIPS WITH THE LATEST FEMALE ROCK SENSATION

"Women shouldn't expect to be signed to a label just because they are female. If we are ever to be taken seriously as Rock performers, then we must compete with men on equal terms."

Sure, you've heard that statement many times in the past, usually proclaimed by women who then go on to use every feminine wile and curve available to give themselves an advantage over male contemporaries. And although it may seem unfair to many of the gender, nonetheless the truth remains that any femme who uses her physical charms to gain initial recognition *is* guaranteed to overshadow any man with similar talent and experience. But in the long run, the girl in question will lose out because she will be seen as no more than a bimbo whose pin-up potential quickly fades away into obscurity, leaving a husk of marginal talent and little marketability. The harsh fact remains steadfast: Hard Rock is still very much a male preserve and any women who chooses to operate in this sphere does so with an incredible disadvantage. For, let any female musician put a foot wrong and the entire sex runs the risk of being tarnished with her drooping brush!

Whether Canadian vocalist CHRISSY STEELE, responsible for the opening quote, can change this situation is a moot point. But at least she has made a positive start. Her debut album, "Magnet

To Steel", is a strong flashpoint of melodic Hard Rock and in this interview situation she came across as intelligent, articulate, possessed of a healthy bloodline of common sense. Sure she has the attributes to cause a cascade of drool from any male mouth or other orifice *(Easy, Ewing! - Ed)*, but there is a voice and a brain to back up the photogenic phenomenon.

From an early age, CHRISSY was involved in music, even performing in Operas such as "The Mikado" and "La Boheme" at the age of 12. But it was after studying English and Psychology at the University Of Victoria that she threw in her lot with music full-time, joining REFORM SCHOOL and gigging across Canada for 18 months. Following this, she went out on her own playing six nights a week performing three sets each night. And it was during one of those shows, at Club Soda in Vancouver, that she met former HEADPINS guitarist/songwriter/producer Brian 'Too Loud' MacLeod. He decided to work with the girl whose voice brings to mind LEE AARON, former 1994 chanteuse Karen Lawrence and FIONA...and this is where her story *really* begins.

"We recorded a full album's worth of material before ever shopping around for a deal," explained CHRISSY on the phone from Minneapolis, where she was in the throes of a hectic US promotional tour in support of "Magnet To Steel". "The album was recorded on Brian's 41-foot power yacht whilst it was cruising up and down the coast of British Columbia. I did my vocals in the living room, which was strange because from where I was Brian wasn't visible. And actually that worked to my advantage. You see, I get very nervous when people are around me when I'm singing in the studio. I'm very self-conscious about the faces I pull! And I recall having trouble with one song on the LP, "Two Bodies". It was proving very difficult to sing. Brian suggested that we open a bottle of red wine lying around on the yacht and I have a glass to help me relax. Anyway, we finished off that bottle, plus two or three more ordered from the shore...and I was totally shitfaced when I sang the number! I woke up the next day with the *worst* hangover! Ha!"

Bottles of red wine apart, the recording of the album went smoothly enough, with CHRISSY being joined on the sessions by producer MacLeod, who also played guitar, keyboards and bass, drummer Pat Stewart (ex-Bryan Adams - STEELE and Adams share the same management company) and (for backing vocals on "Love Don't Last Forever") SLAUGHTER singer Mark Slaughter. Writing-wise, all the material was penned by MacLeod and Tim Feehan, except for a version of "I Cry Myself To Sleep", co-written by 'Mutt' Lange and originally recorded by ROMEO'S DAUGHTER.

"I think 'Mutt' submitted the song to my management for inclusion and I loved its sensuality and lyrics. I've since heard the ROMEO'S DAUGHTER rendition and I love it. Their vocalist Leigh Matty has a beautiful voice. Did I contribute on the writing side? Not this time. I've only started composing songs in the last couple of years and it takes time to gain proficiency as a writer, so I felt more comfortable this time around leaving it all to Brian, who is so good. Hopefully next time I'll get the chance to pen a few numbers."

Having finished the album, the next step for CHRISSY was securing a deal. BMG expressed an interest, but it was Chrysalis who stepped in and snapped her up.

"They got a tape and wanted to see a show in Vancouver. So Brian arranged the gig, under the name of HEADPINS. I must admit I was really uneasy at this situation, because whilst we were only using the band's name to gain an audience and it wasn't a proper HEADPINS date by any means, nonetheless I was seen to be stepping into the shoes of their vocalist Darby Mills, which is very difficult indeed. But things went so well that Chrysalis offered me a deal on the spot. In a way it was all too easy - shouldn't it be a little harder to secure a record deal?"

And with a fine album under her nubile belt, CHRISSY STEELE is now preparing to hit the road, with a band featuring ex-REFORM SCHOOL buddies Jim Webster (keyboards) and Joey Wouk (guitar), plus Rick Sedyck(drums - "a hard-hitting, meat & potatoes kind of guy") and Tony Vogt (bass - "he's a 22-year-old and the only guy in the band I wasn't familiar with before").

"All of the band come from Vancouver and are really strong musicians, capable of playing the kind of groove music the record thrives on. The last thing I wanted was to get a Los Angeles band together, featuring a bunch of fellas who all think they're the hottest thing in the world."

A self-confessed fan of the late JANIS JOPLIN and former TORONTO stalwart Holly Woods ("I met here recently, which was a real honour for me. She's doing nothing at the moment, nobody wants to sign her - what a waste!"), CHRISSY knows that the hard work has only really begun, but she's determined to do it on the basis of talent rather than flesh.

"I have respect for those female singers who can actually sing, not for the ones to whom singing is secondary. But I've always believed that good female vocalist has an advantage over any male ones because their range is so much greater. You find so many men struggle when it comes to hitting those high notes. I don't have that problem. I believe that I'm just as good as any male singer. Now I want to *prove* it!" ■

Chamber of

ROB CLYMO LOOKS INTO THE FUTURE OF OVER KILL WITH VOCALIST BOBBY 'BLITZ' ELLSWORTH AS THE RE-VAMPED NEW JERSEY COMBO PREPARE FOR THE RELEASE OF THEIR NEW ALBUM "HORRORSCOPE"

For some, the unthinkable has happened. After a six year, five album recording career, OVER KILL are a twin guitar band. "The whole thing kinda happened out of knowhere," recalls Bobby 'Blitz' Ellsworth, singer and frontman with the New Jersey based power pack. "It was about eleven months ago when the whole thing first came to a head. The outcome of all that would have either been the demise of OVER KILL, or the release of a record which wasn't written as a band effort."

Hence, the swift departure of one Bobby Gustafson, a six stringer who'd been with the band from their "Feel The Fire" debut record, right on through to last years tasty "The Years Of Decay" opus for Megaforce/Atlantic. Following on from the departure of OVER KILL's original drummer, Rat Skates, who absconded back in '87, the guitarist was seen by many as an integral part of this much underrated combo. His writing prowess isn't about to be knocked by Blitz either, but unfortunately, things just weren't happening, so, somebody had to go.

"The problem was," says the singer, choosing his words tactfully, "That basically Bobby and D.D.Verni (bass) just weren't prepared to write with each other anymore. With that sort of animosity in the band, which I may add was quickly growing into a hatred, then the only thing to do was axe one of the members. And, Bobby's number came up you might say."

Having been musical co-horts, not to mention damn good friends for so long though, it's hard to believe such a hatred could grow up from nowhere, but it seems there was simply no stopping the rot, as 'Blitz' goes on to add. "Those guys had always hatched all the OVER KILL ideas musically," he says. "But towards the end, they were at totally different ends of the spectrum. They just weren't seeing eye to eye on anything at all. It's good to have a certain degree of tension going on in a band I think, but you've gotta have a sense of campanionship too, which'll overide everything at the end of the day. The trouble was that all the negativity began to overide everything in the end. It got to the point where it was going to bring about the demise of OVER KILL in 1990."

Happily though, OVER KILL circa 1991 sees the band back, with as I say, their very first twin guitar incarnation. Joining vocalist Blitz, bassist Verni, and Sid Falck, the drummer who eventually replaced Skates, are fretsers Rob Cannavino, who ironically was Gustafson's guitar tech prior to the position, and then there's ex-FAITH OR FEAR man Merritt Gant, who fills the other spot. OVER KILL were lucky, because in total this change around took about six months, although, as Blitz remembers with a groan, searching for guitarists certainly has its downside.

"God!" he laughs. "After listening to so many of these guitar tapes it got to the point where you thought you had a nail going through your head. It cracks me up too, because you'd get somebody who seemed to be going in pretty much the direction we were after, then you'd get all this NELSON orientated guitar work. Which was not really what we were looking for. Then you'd get this letter with it saying that they could actually play anything, they'd rather play what we're doing, but then you'd hear these six songs, all of which sounded like "After The Rain". That was a pain I can tell you."

The singer laughs heartily into the phone, but fear not, OVER KILL haven't enlisted the services of the Brothers Grimm just yet. In fact, this latest move in the band's career has resulted in one fine album being produced. Entitled "Horrorscope" and due through Megaforce/Atlantic once again, it's good old prime time, chunky, OVER KILL. And then some, naturally, because of the new found double guitar set up. But how, I wonder, did the new guys feel about coming into a band where, at least from the outside, it seems as though Blitz calls all the shots and deals with the hiring and firing. I'm referring of course to the departure of Gustafson again.

"Well," claims the singer coming to his own defence. "It wasn't really like that. You see, I'd just gotten married at the time, and had gone off on a really long honeymoon with my wife. Anyway, when I got back I had both of them going on to me that they weren't gonna work together again. So, it was basically up to me because I was the man in the middle. OVER KILL has always been a very democratic band, but I just happened to be in that spot. Sid hasn't been in the band since its inception, so it was a case of sharpening up my axe and seeing whose head went down on the block."

Gustafson has since gone on to work with the CYCLE SLUTS FROM HELL and also construct his own project, currently under wraps. Mind you, and perhaps it isn't fair to put Blitz on the spot, but I can't help wondering what his opinions are of all that stuff surrounding Gustafson's remarkable resemblance to one Mr James Hetfield complete with manky beard and side-burns, black wristbands and white geetar! Trivial I know, but I'm curious. "Well, as far as this interview goes," claims the singer candidly, "then I don't think Bobby is a primary influence anymore. But when it comes down to the old comparisons again, well I can write them off very easily. Bobby and James are very good friends, and were always hanging out together, riding bikes, shootin' bows or drinking beer together. Anyway, when you hang out with somebody for so long, there gets to be a lot of comparitiveness, sometimes to the point of where you start looking like 'em. Ha! Ha!"

The singer half laughs, before adding "I mean, my wife is Mexican, I'm English and Irish and for some reason my complexion is getting darker. Ha! Ha!"

Quite! Anyway, back to the more serious stuff and "Horrorscope". So, what has this twin guitar set up given OVER KILL. Obviously it's rekindled the fire in the band musically, but I guess the whole attitude must have been given a fresh injection of vitality, right? "Well, my opinion was that I didn't want to keep things safe," states the singer. "It would have been easy to get another guitar player and just carry on as we'd been before. But why be safe, they could end up writing that on your tombstone."

"Bringing in two guitars," Blitz continues. "Gave us a whole load of new opportunities, things we'd never done before. We had the core of what OVER KILL has always been, but two guitars gave us the chance to expand on that. Our recording career started in 1985. We've done five records in six years. I've actually known D.D. for ten years, so it's been like a decade of our attitude and

BOBBY 'BLITZ' ELLSWORTH

Pic John Ricard

[OVER KILL 1991 (L-R): Merritt Gant, D.D.Verni, Sid Falck, Rob Cannavino and Bobby 'Blitz' Ellsworth]

HORRORS

Pic Jeff Tisman

our way of doing things. So, bringing in these new guys, one of the most important things was that they had the hunger and attitude to go with their playing ability. We wanted fresh new blood, and we got it."

Considering that however, it's often struck me that OVER KILL are occasionally taken almost for granted, particularly around their native East Coast. Something which, whilst not exactly disagreeing with, Blitz isn't totally about to dispute. "I don't like to sit here and analyse what people say or think about us," he says with his usual air of optimism. "I basically do this because I really, really enjoy it. Naturally I would like the whole world to love us, but against that, it's got to be on our own terms. So if we are taken for granted, especially in certain areas, then basically I'd say fuck it. You could beat your head against a wall trying to figure out why things are the way they are, but it's just not worth the aggravation, y'know?"

We both laugh, because after all, the man's got a point, right? But what, I wondered, did the singer think of fellow bands who sprang up around the same time as OVER KILL and who have since gone on to gain themselves far more success. Did he ever find himself comparing bands and their stature? "That question tends to come to the surface occasionally," he chuckles. "It really doesn't bother me. I have this life which I've created for myself, and the people that are around me are my friends. What OVER KILL has achieved already is something I could never have dreamed about when I was fourteen or fifteen. I wanted to do this back then, but could never imagine that it would've turned into a reality. Besides, there are a lotta people doing a lot worse than me right now. There's no sour grapes as far as I'm concerned. If things don't even make it to a bigger level, then fuck it, but if it does then all this will be even better.

Now obviously the band-produced (in collaboration with Terry Date) "Horrorscope" has benefitted from this new blood and fresh songwriting approach, but would the singer say it has anything particularly new to offer. For me it's a solid, straight down the line OVER KILL record, the like of which we've come to expect. "Well," says Blitz, seeing my point. "I wouldn't say that it's dramatically different. See, my feeling about this record is that it's full of songs which are made to be played live. We don't really approach it from any other point. It's a damn solid OVERKILL record, plus with the two new guys there are a lot more bits of ear candy in there for you to pick out too, which we perhaps didn't have so much of before. It's not *that* different, although I must add that this time we've tried to make it a more groove orientated record. We took the songs, got that groove, then made that groove totally relentless. In that respect they're the most solid songs we've ever done."

I'm not about to disagree either, although that 'groove' word is much used these days. Anyway, the only way to make your own mind up is to check out "Horrorscope" come its release worldwide this September. Oh, and look out for the band's own interpretation of the EDGAR WINTER chestnut "Frankenstein", which, as the singer fondly relates, gives more than a baptism of fire for the two new guitarists. "We thought it was a great cover to do," he laughs. "Plus we thought it's the sort of song nobody would ever think of doing in this particular genre of music. But the main thing is that it gives us a chance to highlight the new guitar players. I thought it was a really cool idea.

Yes indeed. OVER KILL may yet have to break it really big on a worldwide basis, but heaven only knows they're putting in the commitment at their end. With a revitalized line-up, a new album, and that ever present hunger, perhaps 1991 will be a new beginning for the boys from the East Coast. ■

TOUR de FORCE

■ **EXTREME**, currently riding high in the UK singles charts with their U.S. number one hit "More Than Words", will be touring the UK in October. They play: Plymouth Pavilion October 9th, Newport Centre 10th, Wolverhampton Civic Hall 11th, Edinburgh Playhouse 13th, Civic Hall 11th, Edinburgh Playhouse 13th, Newcastle City Hall 14th, Nottingham Royal Concert Hall 15th, Manchester Apollo 17th, Sheffield City Hall 18th, London Hammersmith Odeon 20th and 21st.

Tickets are priced £10.50 everywhere, except London which are £11.50. Support on all dates comes from St. Louis based quartet KINGOFTHEHILL.

■ **MAGNUM** have announced 11 UK dates as part of their forthcoming European tour that commences in September. They play: Sheffield City Hall September 17th, Manchester Apollo 18th, Newcastle City Hall 19th, Glasgow Barrowlands 20th, Liverpool Royal Court 21st, Newport Leisure Centre 22nd, Cambridge Corn Exchange 23rd, Reading Hexagon Theatre 24th, Poole Arts Centre 25th, London Hammersmith Odeon 27th, Birmingham NEC 28th.

■ **MUDHONEY**, who've just released their second Sub Pop album "Every Good Boy Deserves Fudge", are currently touring the UK. Dates still to play are: Wolverhampton Wulfron Hall August 14th, Newcastle Riverside 15th, Glasgow Q.M.U. 16th, Manchester International 1 18th, Bristol Bierkeller 19th, Sheffield Leadmill 20th, Birmingham Goldwyns 21st.

■ **ASIA** play: Newcastle Riverside September 2nd, Manchester International II 3rd, Nottingham Rock City 4th, Bristol Bierkeller 5th, London Marquee 7th and 8th. Support comes from UK rockers **IF ONLY**.

■ LA based Christian rockers **STRYPER** play: London Marquee August 22nd.

EXTREME

■ San Francisco funk metallers **MORDRED** return to the UK in September for a number of dates. They play: Manchester Boardwalk September 17th, Norwich Waterfront 18th, Birmingham Edwards 19th, Liverpool Crazyhouse 20th, Edinburgh Venue 22nd, Glasgow Venue 23rd, Aberdeen Caesars 24th, Newcastle Riverside 25th, Bradford Queens Hall 26th, London Marquee 27th and 28th, Milton Keynes Woughton Centre 29th, Belfast Rosetta October 1st, Dublin McGonagles 2nd, Buckley Tivoli 3rd.

■ UK baced American rock trio **SLAP IN THE FACE** play: Norwich Festival House August 24th, Norwich Brickmakers Arms 25th and 26th, Fulham Swan 27th, Bradwell Phase One 29th, Cleethorpes Jezebels 30th, Settle Cloud Nine Free Festival 31st, Windsor Old Trout September 3rd, Croydon Fairfield Halls 8th.

■ **SKID ROW** have been confirmed as special guests to **GUNS N'ROSES** who play London Wembley Stadium on August 31st. The opening slot goes to **NINE INCH NAILS**.

GREAT WHITE

■ **GREAT WHITE** finally make it to the UK in September to promote their latest album "Hooked". They play: Manchester International II September 2nd, Nottingham Rock City 3rd, London Astoria Theatre 4th.

Special guests on all three dates will be British rockers **KISS OF THE GYPSY** who also have the following shows of their own: Cardiff Bogeys August 23rd, Aberdeen The Ritzy 29th, Glasgow The Mayfair 30th, Bristol Bierkeller September 8th, Newcastle Riverside 10th, Preston Guildhall Foyer 20th, Southport Queens Hall 21st, Bradford Queens Hall October 3rd.

■ UK rockers **DARE** are back on the road in September to promote their new album "Blood From Stone". They play: Buckley Tivoli September 12th, Liverpool Rock City 13th, Birkenhead Stairways 14th, Newcastle Riverside 15th, Glasgow The Mayfair 17th, Bradford Queens Hall 19th, Manchester International II 21st, Bristol Bierkeller 23rd, Wolverhampton Wulfen Hall 24th, Norwich Waterfront 25th, Cambridge Junction 26th, London Astoria Theatre 27th.

■ **FISH** plays: Dundee Caird Hall November 7th, Glasgow Barrowlands 10th, Middlesbrough Town Hall 11th, Carlisle Sands Centre 12th, Wolverhampton Civic Hall 14th, Nottingham Royal Centre 15th, Liverpool Royal Court 16th, Bristol Colston Hall 18th, Hanley Victoria Hall 19th, Cambridge Corn Exchange 20th, London Hammersmith Odeon 22nd and 23rd, Sheffield City Hall December 20th, Birmingham Aston Villa Leisure Centre 22nd, Manchester Apollo 23rd, Bradford St.Georges Hall 26th, Hull City Hall 27th, Newcastle City Hall 28th, Aberdeen Capital 30th, Edinburgh Playhouse 31st.

■ **MARILLION** play: Oxford Apollo September 18th, Cambridge Corn Exchange 19th, Manchester Apollo 21st, Edinburgh Playhouse 22nd, Bradford St.Georges Hall 23rd, Nottingham Royal Centre 25th, Cardiff St.David's Hall 26th, Birmingham Aston Villa Leisure Centre 27th, London Hammersmith Odeon 29th and 30th.

Tickets are now on sale and are priced £11 and £12, except London where they are £12 and £13.

■ Australia's latest export **THE SCREAMING JETS** have lined up their first UK dates in support of their debut album "All For One". They play: Cambridge Junction September 9th, Norwich Waterfront 10th, Nottingham Rock City 11th, Newcastle Riverside 12th, Bradford Queens Hall 13th, Walsall Junction 10 14th, Bristol Bierkeller 15th, London Marquee 17th, Manchester International II 18th, Buckley Tivoli 19th, Glasgow Mayfair 20th.

Special guests on all dates is **CRASH N'BURN** who will be promoting their new album "Fever".

THE SCREAMING JETS

-THE-
ULTIMATE SACRIFICE

ROB CLYMO TALKS TO CRAIG SMILOWSKI, DRUMMER WITH NEW YORK'S LATEST EXPONENTS OF DEATH METAL IMMOLATION

The definition of IMMOLATION, according to my trusty *Oxford English Dictionary*, is 'to sacrifice'. Kind of appropriate when it comes down to these New Yorkers, I think you'll agree. They certainly sacrifice any degree of subtlety in their music, preferring instead to thrash away, naturally, like men possessed. "Yeah", agrees drummer Craig Smilowski, the bands most recent recruit. To sacrifice, or destroy completely. I'd say that the name sums us up pretty well actually. Ha! Ha!"

Formed originally from the ashes of another New York outfit, the rather clichéd RIGOR MORTIS, over three years ago, IMMOLATION are the veterans of just two demos, having since gone on to be snapped up by Roadracer Records. Their debut, "Dawn Of Possession", natch, is just about to hit the racks, and a rather nasty piece of work it is too. Produced, somewhat surprisingly, by Harris Johns, at Musiclab Studios in Berlin, it's prime time death metal, which while showing that there is still work to be done, IMMOLATION do have a flair for their chosen direction.

Smilowski is quick to echo my words, having been thrown mercilessly into the spotlight due to the fact that guitarist Bob Vigna is absent. Which is all because they thought I was gonna call some five hours later. "We thought they meant eight o'clock New York time," laughs the sticksman. I dunno, record companies who'd have 'em, huh?

"RIGOR MORTIS formed back in '88," reflects Smilowski, sounding as though he's actually reading it from a biography at his end of the line. "But after a couple of years in existence I don't think they felt that it really suited the music anymore. After a couple of line-up changes the band is currently Bob, Ross Dolan, who handles bass and vocals, along with myself and our other guitarist Tom Wilkinson. I guess it was the bands "Decomposed" demo that really gained us the bulk of the interest, which we started getting long before the whole Roadracer thing came up, actually."

Indeed, and by all accounts the Nottingham based Earache Records were originally interested, but, as the drummer adds, "That was way back when Ross joined, and the band didn't feel that they were quite ready at the time."

Of course, anyone who has heard the demos will also be quick to see that all those tunes have ended up making it onto the debut, a fact which makes quite a lot of this first album quite a dated representation of what IMMOLATION are doing these days. Considering that, however, Craig reckons they're pretty darn happy with the thing as a whole.

"We're fairly pleased with the way it turned out," he says, although freely admits that, "Maybe the drums could've had a little more volume, but we're pretty pleased all the same. We basically went over to Berlin to record, simply because of the fact that everybody goes to Morrisound. Some of the Scott Burns stuff *is* good, but the trouble is that it so often sounds very much the same. Recording over there also changed our lifestyle quite a bit too, but the biggest difference was in the studio. Vocalwise everything was handled a little bit differently. Harris made the studio really dark, trying to get an evil presence in there, y'know? It was pretty good fun actually."

"The newest song on the album," says the drummer, going back to my original point for a moment. "Is "Those Left Behind". We only had like two weeks to come up with that before we left for Germany to do the album. I think you can really hear the difference between what the band were doing before I joined and what they're doing now. I guess that you could say our horizons are broadening all the time."

Although happy with the way Roadracer Records are promoting them as a death metal band, after all, Craig freely admits to "Having been into death metal from the start, ever since I heard ONSLAUGHT's "Power From Hell" and "Seven Churches" by POSSESSED...", what could be questioned is that are IMMOLATION doing anything drastically different with the medium. Yes indeed, according to the drummer.

"Well, we're certainly not being trendy," he chortles. "By going down to Morrisound like every other death metal band. We want to be different, musically, although still keep it very brutal at the same time. We just want to avoid being cheesy I guess."

Not an easy feat, when you consider that there's currently an awful lot of it about. Too true, claims the sticksman in full agreement, as he adds: "There are an awful lot of good death metal bands out there, but against that there are an awful lot of bad ones too. Once everybody gets tired of what they're doing I think that the real death metal bands will still be around. That'll be cool, I certainly know that I'm not gonna stop what I'm doing. It's actually very difficult coming up with something different in this genre right now. But we listen to a lot of different things, not just other death metal bands. Personally I like to listen to people like MERCYFUL FATE, or IRON MAIDEN, whatever."

Existing in and around the New York area, IMMOLATION aren't slouches when it comes to the live show either, but how does the death metal scene fare around there. Is it burgeoning, or much like Florida, are there less places to play than we've been led to expect? "There's a pretty good scene around here," claims the sticksman. "Right now though we're concentrating more on building ourselves up for the tour. I've heard that we could do something with MORBID ANGEL Stateside, which would obviously be good for us, but as usual nothing is definite."

No fear of comparisons between themselves and the MORBID's were it to happen? "No, because I don't really see it," adds the drummer. "It's kinda strange when people say that actually. We don't do blast beats, y'see, which MORBID ANGEL do a lot. The thing is that if you just keep doing blast beats in every song, it gets too repetitive. It's the same beat, every song. This way, we've got little things here and little things there, all of which makes the final song that much more interesting."

IMMOLATION, like most bands in this genre, may well represent the darker side of life, but their music can occasionally be quite uplifting. One of the best examples has to be the title track, which supposedly 'reflects the dawn of a new age, the second coming of Christ - as the Antichrist.' Well, it may sound riveting or completely pathetic, depending on your view point, but musically IMMOLATION are prime exponents of no frills death metal. They're still learning, but if they can expand on some of the promising elements of their debut then I'm sure these New Yorker's can last the course. ■

STRANGE

Pic A. Tengner/Repfoto

BREW

BON JOVI GUITARIST RICHIE SAMBORA HAS AT LAST COME OUT OF THE CLOSET WITH HIS FIRST SOLO ALBUM. MALCOLM DOME DISCOVERS THE REALITY BEHIND THE PUBLIC IMAGE

Any Rock band, by its very nature, is a forced compromise between individual talents. The more successful the group in question, then the more likely it is that the music doesn't so much reflect an assertive direction as a small area of agreement. Usually, this situation proves to be highly volatile, relying on the various elements within the band setting aside - albeit temporarily - their rights to an individual existence for what is perceived as the greater good. But, sooner or later, unless a welcome safety valve is opened, this musical restriction will increasingly be regarded by the true talent as a straitjacket. And it is this factor, more than any other on a musical level, that leads to the seemingly inexplicable disintegration of top-notch acts. But, as I've already said, there is always the safety valve...

Take the case of BON JOVI. One of the world's most successful Rock bands over the past five or six years, this New Jersey outfit have gained innumerable hit singles and multi-platinum LP awards across the world. They been touted as the acceptable face of Pop/Rock and feted as musical titans. Yet, there has been a perennial air of creative tension within the camp. For the most part, this has existed between lead vocalist Jon Bon Jovi and guitarist Richie Sambora. And it is perhaps true to point out that the pair have managed to channel this torque into the creative process, leading to the production of some of the best music to emerge from the Rock sphere during the '80s. But they have long since needed a break from each other, to recharge batteries and explore artistic regions hitherto outside the parameters of BON JOVI.

Last year, Jon took the lead by cutting the soundtrack to the movie *Young Guns II*, a remarkable exposition into the realms of his influences filled with diverse colourisation. A great record sorely underrated, in my opinion. Now Richie has emerged from the half-light of studio shadows and disingenuous rumour with his own paean to inner turmoil and desire. It comes in the form of a solo album titled "Stranger In This Town", a record that owes little to the legacy of BON JOVI (what would have been the point of repeating the BJ formula?), but is rather a mature, intense, vibrant, developed musical exploration that shows a new side to the fun-loving guitarist. It displays new horizons and has provided Sambora with precisely that escape valve he required if he were to remain part of the BON JOVI gameplan.

"This album is more to my roots and is developed from there," Sambora explained on the phone from New York, gushing with enthusiasm. "I wanted to take the opportunity to experiment and try out new musical avenues, ones I couldn't deal with in BON JOVI. This is the record I've always wanted to make. You could say that it's been my personal property for 32 years, and now it belongs to everybody! With a band, everyone puts something into the melting pot and what comes out is a conglomeration of all the parts. This record is all about *me*. Mind you, it was a very hard work putting together; in fact, I've never had to work so hard in my life. I was co-producer (with Neal Dorfsman), composer, lead and rhythm guitarist, singer, arranger - quite a task, but it was very fulfilling."

The one descriptive term Sambora continually uses in relation to this album is 'emotion', a feeling that obviously brushes across every nuance on "Stranger...". And the guitarist is clearly proud to have engendered such a response.

"There is hopefully an emotional quality to the songs, and to a certain extent that input into the songs provided its own momentum and led me into the musical areas I was determined to investigate. Overall, the artistic freedom I had on this record was great. With BON JOVI I have a job to do and we are always under pressure to get the record done and out. And, no disrespect to the band at all, we've been in the same groove for the past ten years. This time around I went out and bought 40 new guitars, 30 new amps and didn't worry about the budget - things I can't do woith BON JOVI.I just took my time. In the end the whole project took about nine months with certain breaks. For instance, at the end of last year I took 3 weeks out to tour Japan with BON JOVI, and then Neal Dorfsman had to go and mix the new DIRE STRAITS album. So you could say we had a long pregnancy and now we've given birth! But the breaks were very healthy for me, because it provided a chance to assess where everything stood and whether anything should be done differently.

"I was determined not to be pidgeonholed on this album, not to be forced into doing anything at all. To me, "Stranger..." is an aural painting. My job was to find the right colours for each song."

Joining Sambora on this record are BON JOVI drummer Tico Torres and keyboardsman David Bryan, plus ex-KING CRIMOSN bassist Tony Leven and former JIMI HENDRIX percussionist Gerardo Valez (now with SPYRO GYRA). But perhaps the biggest coup of all is the presence of legendary guitarist Eric Clapton on a track titled "Mr Bluesman". Even with the insouciance offered by the passage of time, Sambora is still clearly moved by persuading one of his heroes to play on the record.

"I first met him last year at the Second Annual International Rock Awards in New York. I was asked to present him with an award, an opportunity I jumped at! Later, the organisers asked me if I've like to join a jam session at the end of the event involving Eric, Lou Reed, Buddy Guy and Bo Diddley! That was an amazing experience. Can you imagine five lead guitarists onstage, yet each having respect for the others' talents? That's what it was like onstage in New York. I felt very foolish saying it, but I told Eric that night he was a big part of the reason I play guitar.

"Anyway, I wrote the song "Mr Bluesman", about a boy who wants to play guitar because he's inspired by listening to one of the greats. It's about the way Eric, Jimmy Page and others influenced me, I suppose. Then I got this idea of writing to Eric asking him to guest on the track. I never expected an answer, but

Pic Robert Ellis/Repfoto

Pic Robert Ellis/Repfoto

I sent him the letter saying, 'Hi, I'm that kid from New Jersey who's sold over 30 million albums, do you remember me?' And then out of the blue, Eric called me up and said he'd be delighted to play on the record!"

Stunned, overwhelmed, Richie flew to London, booked time at Sarm West Studios, and stood back in awe as Clapton rolled out one of his great solos.

"He's so amiable, we got along really well. He only had a limited time to spare because he was in the middle of a lengthy run of dates at London's Royal Albert Hall at the time. But he ran through a few takes, and played his ass off. At one point I recall sitting there thinking, 'Eric Clapton is a guitar player on *my* solo album, and *I'm* producing *him*'. I felt so overcome that I had to stop the tape and just ask him why he'd actually agreed to do this for me. You know what he said? When we were all onstage in New York, he thought I belonged up there with him, Buddy Guy and the others. What a compliment!

"Did I feel tempted to get any other guitarists on this track? No, it was Eric's thing, and more than anything else the song is about him and me. And I was quite content to have only one special guest on the record. I didn't want a whole gang of them. To me, having Eric Clapton is special enough. To get other major artists in would have taken away from the pleasure I derived from his presence. But that's the beauty of any solo project, you can choose exactly what *you* want to do. If I had wanted an orchestra, then I'd have wheeled one in. If I wanted a certain keyboard sound, then I got it."

As I said before, Sambora has gone out of the way to explore hidden avenues of his own psyche, in the process opening up a new, more mature side to his nature than hitherto has been felt and seen by the public.

"I love to play the Blues. I was weened on it, but it can be so hard to find the Blues. Look, I'm young, succesful and happy, so the Blues can seem so far away. Yet I wanted this album to be steeped in that tradition. So I drank a lot of whiskey and tried to search out problems. We recorded this album in a lot of different locations and every environment made its impact. One particular area that affected me was New York. The homeless situation is terrible in that city, and seeing it first-hand really made its mark.

"The title "Stranger In This Town" is very much autobiographical. When I'm on the road, I really do feel like a stranger everywhere I go. But you know, I believe that people really won't know me as a person until they listen to this album. For example, there are two songs which I wrote when I was 19 years old, namely "The Answer" and "One Light Burning". They deal with the way people come to terms with their teenage years, trying to keep their head above water. One thing usually pulls you through, be it music, family or friends. To me this is a valid emotion everyone can relate to. What pulled me through? A combination of things. But it's still a day-to-day process with me, and therefore something I can still relate to!"

Whilst the conclusion of the album and its attendant quality is something Sambora is rightly proud of, nonetheless he is now eagerly awaiting the chance to go on the road as a solo performer.

"If there is the interest, then I'll definitely do some dates. I miss the road and can't wait to get back out there. My touring band would feature the same line-up as on the album (sans Clapton), plus another guitarist. Already Tico, Tony and I have been jamming together, and believe me it's intense!"

So, where does all this leave BON JOVI? Is Sambora planning to quit and concentrate on his new-found freedom? It seems not.

"What "Stranger In This Town" proved to me is that there is life beyond BON JOVI and I'll continue to do solo albums, because they give me a chance to explore many musical areas. But I am still a member of BON JOVI and still continue to be so. I know that already Jon is itching to get back into action and I would expect that the next album from the band would reflect a more mature stance from all of us."

But that begs the question as to the state of the relationship between the two mainmen with the group. It has often been reported that there exists a certain friction and underlying irritation with the pair, and that's something Sambora doesn't deny.

"We are two very different people and it's inevitable that we should have our disagreements. I'm a happy-go-lucky, essentially fun-loving person, whilst Jon is a workaholic. But at the end of the day there is a respect between us. I doubt, though, whether putting together this album and working as hard as I have been will make more sympathetic towards him. You see, I was there every step of the way when each of the four BON JOVI albums was being recorded. I saw it all, so this solo project has given me no fresh insight into what Jon goes through."

Besides, would anyone really wish Jon and Richie to embrace and bury their creative differences. For it's maintenance and focussing of these differences that makes BON JOVI the great band they undoubtedly are. And all truly amazing acts rely to a large extent on harnessing the tensions between the vocalist and lead guitarist for their enormous impact. Think about it: AEROSMITH have Tyler and Perry, GUNS N' ROSES have Axl and Slash, the STONES have Jagger and Richards, and BON JOVI have Bon Jovi and Sambora. The theory stands up to scrutiny...But enough of this psychological exploration into the mechanism of band logic. After all, this is Richie Sambora's moment, so let's leave the final word to him:

"When we were doing pre-production for the LP, we used Tico's basement. We lit 50 candles and burnt incense to get a strong atmosphere. And you know what? To really appreciate the music on the record, you must create a similar situation. That's why I've put listening instructions on the album: 'Turn out the lights. Light a candle - welcome'. That's the way we did it, that's the way it should be heard." ■

METAL FORCES

NUMBER 64 SEPTEMBER 1991

REVIEW SECTION

METALLICA

BLACK IS THE COLOUR

METALLICA
Metallica
(Vertigo Advance Tape)

ESSENTIAL 95

Probably the most eagerly awaited album in the Heavy Metal world (along with the forthcoming GUNS N'ROSES opus), "Metallica" is, quite simply, an awesome offering.

Whilst the Thrash purists who took the band to their hearts in the early days may have fretted over the choice of Bob Rock as producer, fearing the great crime of selling out would have overtaken the ever-pioneering METALLICA, all that's happened is that the band themselves have taken that pioneering spirit one step further.

In place of the overtly technical and spartan "...And Justice For All" (my least favourite of the band's albums), "Metallica" is strong, powerful and very, very heavy.

The band's greatest forte has always been their ability to pen superbly memorable songs ("Creeping Death", "Sanitarium", "One", etc..), and on "Metallica" they offer up 12 classics, some being the finest they've ever written.

Of course there are slight changes that may initially have the narrow- minded fearing the worst, but given one listen alone, they should soon be won over. The most shocking of these is undoubtedly "Nothing Else Matters", the second of two power ballads on offer. Strings from the London Symphony Orchestra, emotive, melodic passages and superb vocals from Hetfield, who is sounding more accomplished than ever before. A shock to some maybe, but quite brilliant nevertheless.

Equally gobsmacking is "The Unforgiven", the other ballad. Brilliantly melodic singing from Hetfield and equally emotive in impact, it's another stunner.

But before you lot out there in readerland start thinking "Metallica" is full of soulful crooning and devoid of top-notch cranium crunch, then there are ten solid tracks to keep you happy. The wonderful chorus of "Don't Tread On Me", the monolithic SABBATH-like riffing of "Sad But True" or the basic roll of "Through The Never". All will sit happily alongside material from "Ride The Lightning" or "Master Of Puppets" in the band's live set.

Opener and first single "Enter Sandman", a nightmare vision of childhood, kicks off on a DANZIG-like riff before building in stature to a pounding Rocker. Once more Hetfield's vocals shine. Equally impressive is "The God That Failed", a pounding slice of Metal, or "Wherever I May Roam", a nomadic tale that opens with a blast of CULT-like guitar before the bombastic roll of the chorus takes over.

Although not without suprise, "Metallica" is a brilliant album that will see the band moving ever onward, ever upward, into the echelons of the Heavy Metal greats. Heavy enough to keep Thrashers happy, accomplished enough to take on a whole new wave of fans, to these ears it's METALLICA's finest hour to date.

Once more they've delivered in style.

JERRY EWING

INSIDE

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CRASH N'BURN
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PLUS:
Demo Reviews, Charts, Playlists and Out Of This World

THE FOUR HORSEMEN

The Four Horsemen
(Def American Advance Tape)

EXCELLENT 85

After leaving THE CULT, ex-ZODIAC scum child Haggis spent much time talking about his new project, THE FOUR HORSEMEN. We listened, waited, grew tired and forgot. Okay so it took a long time but now we have their debut self-titled album.

And, yes, the music is as raucous, raunchy and downright dirty as the five saddle tramps purveying it. THE FOUR HORSEMEN have a history long entwined with tales of hardened hedonism, debauchery and...well, stupidity. The proof - their drummer is named Dimwit and they've been know to profess - *"we're really just beer drinking half-wits!"*.

But it doesn't end there. Singer Frank Starr used to front FRANK STAR AND SIN, and after playing the recently-deceased Bill Gazarri's club on the Los Angeles Strip, announced to the singer of an unknown band - *"You're a fucking bum, you'll never be a star like me."* Well Frank got it wrong for the singer was none other than Axl Rose!

And how does Axl feel about Frank? *"He's either going to be a star or dead."* Touché.

They admit, *"we wanted a band that would appeal to kids with their hair parted in the middle, a little moustache they could hardly grow, and who enjoyed putting dents in their forehead with beer cans."* Meathead Metallers who like their music loud and raw.

Well odds are they'll even capture those with more than just two brain cells. For this is unashamed straight down the line, sweat and spit Rock 'n' Roll, with "Can't Stop Rockin'", "Let It Rock" and "Rockin' Is Ma Business" being the most obvious contenders for the crown. Meantime, "Tired Wings" and "I Need A Thrill" show off their depth of vision. Throughout, Frank's voice melds perfectly to whatever pace they decide to swing at, while Dimwit and Ben Prove the perfect launch pad for Dave and Haggis's twin guitar assault.

THE FOUR HORSEMEN - no home should be without them!

DENISE STILLIE

JOHN CONNELLY THEORY

Back To Basics
(Relativity - 88561 3021/Import)

NOT BAD 60

Well, I guess it had to happen didn't it? A John Connelly side project, following hot on the heels of Glenn Evans C.I.A., Danny Lilkers BRUTAL TRUTH and Anthony Bramante's rather more obscure CHAINSAW. "Back To Basics" is just that too, and features an unlikely collection of material, some of which brings the NUKES to mind, but most of it reflecting a hitherto unheard of side to Connelly's playing.

"Bizarre Noise" kicks it off in daft fashion, but then Connelly has always liked excercising his wry sense of humour hasn't he? He also does it to good effect on side two's opener "Charlie Brownstone", a wicked re-enactment of *Charlie Brown*, only done in a way you've never heard before. "Aggressive", meanwhile, is a good, solid metal workout, whilst the poignant "In Memory" and uptempo "Hardwire" are capable and generally entertaining.

"Hold Your Head Up" requires no explanation, being a simplistic run through of the old ARGENT classic, and which apart from Connelly's vocals, runs remarkably true to the original. Actually, if anything, it's the guitarists singing ability which some will probably question more than anything else. Connelly does often sound quite strained, something he could usually get away with in NUCLEAR ASSAULT, but here his warblings are noticeably under pressure I'm afraid to say.

"Harlens Nightmare", "Back From The Past" and "7/8 Solution" are all similarly sturdy rockers, "Joes Tune" is basically a chance for bassist Joe Interlande to get in on the act with his own contribution, whilst "L.H.A." (or "Long Haired Asshole" to be precise) is a juicy sideswipe at narrow minded redneck America. Typically Connelly, this album isn't one of those must haves, but if you're keen to experience another side to the man, and also want to witness an interesting variation on the NUKES rabid sound, then pursue this at all costs. If, that is, you can find the bloody thing.

ROB CLYMO

WIDESPREAD PANIC

Widespread Panic
(Capricorn - 5439100011)

ESSENTIAL 95

Sometimes the best way of moving forward is to throw yourself back into the past. THE BLACK CROWES have already shown what can be done by taking the Blues and siphoning it through contemporary experience. Now Athens, Georgia band WIDESPREAD PANIC have achieved a similar triumph with Country Bluegrass roots that has served the likes of REM, THE GEORGIA SATELLITES, TOM PETTY and others so well in recent years.

This is not Southern Rock in the traditional sense of THE ALLMAN BROTHERS, LYNYRD SKYNYRD et al, but rather the '90s re-interpretation of the same ancestry - the New South, if you like. WIDESPREAD PANIC have been going since 1985, apparently working off the back of a huge reputation on the live circuit. And certainly this devotion to honing down their craft has paid off handsomely on the first trip to the studio for a major label (they apparently had an album titled "Space Wrangler" issued in 1987 on the small Landslide label). For this LP isn't merely a strong offering, it's one of the year's most essential releases, in its own way as triumphantly refreshing and sparkling was "Shake Your Money Maker" was when first put out - a joyous celebration of musical values as opposed to commercial requirements.

Led by vocalist/guitarist John Bell - a man whose voice sounds as if its been filtered through too many bourbon half-lights doused in the embers of dusky sunset maidens - WIDESPREAD PANIC have a tight sound that owes something to REM, ALLMAN BROTHERS, THE HOOTERS, SANTANA and THE BLACK CROWES. yet it all comes out sounding original and unique. You've heard the sound 1000 times before, yet never listened to anything like this! It's Rock music with a spine of creativity, musicianship and spirit. Michael Houser's guitar slings, slumps and winks slyly at turns, perfectlydovetailing with Bell's emotional wimsy, as the rhythm section of drummer Todd Nance, percussionist Domingo S. Ortiz and bassist David Schools dances amiably with the groove.

Song-wise, there's a magnificent cover of VAN MORRISON's "Send Your Mind", a Funked-up, brassy "Weight Of The World" (with guests THE MEMPHIS HORNS), the introspection of "Mercy", the left-glance glaze of "C. Brown"...and so much more to enjoy. WIDESPREAD PANIC are one of the year's finest discoveries. This LP is one of the best to emerge during 1991. I just hope it gains the recognition it deserves.

MALCOLM DOME

IT BITES

Thank You And Goodnight
(Virgin VGD C3516)

EXCELLENT 85

Funny buggers, IT BITES! Beginning life as arty Pop-Rockers with Progressive leanings and a smart-arse guitarist their 1986 hit single "Calling All The Heroes" was a record I loved to hate. Returning a couple of years later with a cultivated Rock'n'Roll image, an altogether more hirsuite IT BITES unleashed the "Once Around The World" LP and I was hooked!

"Thank You And Goodnight" is a live retrospective from the band's three- album career with Virgin, and it's a surprising release when you consider that the record company never really knew how to market the band in the first place.

Featuring an evenly balanced selection of material from "The Big Lad In The Windmill" debut through to 1989's stunning "Eat Me In St. Louis" it's the later material that sound truly convincing. The bitter and twisted sentiments of "Underneath Your Pillow" and the mournful "Ice Melts Into Water" hit a raw nerve with pinpoint accuracy, while the lighter "All In Red" and "Screaming On The Beaches" simply breeze by.

"Once Around The World" is well represented by "Kiss Like Judas" and "Yellow Christian". Francis Dunnery's spiralling guitar nudging the former into the realms of tuneful Pop-Rock, while reeling off a few timeless Steve Howe licks on the latter. The dreaded "Calling All The Heroes" gets a look-in complete with audience participation, but put it up against the band's last single "Still Too Young To Remember" and it still sounds trite and mildly irritating.

"Thank You And Goodnight" works well as both a live album for the benefit of anyone who ever attended an IT BITES concert *and* as a best of compilation from the first stage of the band's career. Minus Dunnery and with a name change to NAVAHO KISS, the band *are* still in existence, and listening to some of the remarkable music on offer here you find yourself wondering just where all the parties will go next and just how good they'll be when they get there!

MARK BLAKE

ODYSSEY

Odyssey
(Inhouse Records - INHC 128)

AVOID 30

I was handed this by a grinning Jerry Ewing. "South African Thrash" he smirked. Ever get the impression your being palmed off with something no-one else wants to touch? Okay so its country of origin isn't noted for churning out any Thrash/Heavy Metal acts, but you've got to go into these things with an open mind. Who knows, we may have unearthed a first!

Well, sad to say, South Africa isn't gonna be the next South America. ODYSSEY are stuck way back in the land that time forgot. They purvey Heavy Metal riffs which even five years back would have been considered naff. And these sporadically flatten out into well-used Thrash sections. Mix that with some Thrashy skinbeating and your left with a strange, unpalatable concotion. But the abso-

lute clincher is their predominantly SpKnal Tap-style vocals, which when coupled to tacky lyrics only add to the unpleasantness.

But there are a few surprises! "Macbeth" - now there's a good Gothic name if ever there was one - opens with dark and eerie guitar which grinds up to a full-blown MISSION (?) riff. Novel? I think not - just embarrassing.

Okay you win they were crap!

DENISE STILLIE

LIVING COLOUR

Biscuits
(Epic - EK47988/Import)

NOT BAD 55

I dunno, I'm afraid I have yet to see the light when it comes down to all things LIVING COLOUR. Oh sure, they have their moments, are undoubtedly excellent musicians and Cory Glover possesses a fine soulful set of tonsils. However, much of what this bunch do really tends to go over my head in a swirl of rather twee poppiness.

Still, in the respect that this "Biscuits" thingy is merely an EP then it's certainly good value for money. Featuring six cuts, none of which have seen the light of day before, it's a heady blend of both live material and a couple of songs culled from the bands "Times Up" session, plus a cover or two.

"Talkin' Loud And Sayin' Nothing", a JAMES BROWN song, captures the usual LIVING COLOUR high production sheen, not to mention some pretty nippy scratching techniques. "Desperate People", meanwhile, is a live session, taken from CBGB's in December of '89. "Love And Happiness" is the first of two cuts from those aforementioned "Times Up" sessions, and it's this one and the quite impressive "Money Talks" which prove to be most worthy of your attention. Apart, that is, from the latters tedious instrumental workout mid-way through.

"Memories Can't Wait" is the other live offering here, this time from a show at the Ritz, back in April of '89. Whilst "Burning Of The Midnight Lamp" is a respectable cover of the HENDRIX tune. All things considered then this is a tidy little package, but I'm hardly left slavering for more. One for the fans me thinks.

ROB CLYMO

RADIO MOSCOW

World Service
(Status - RMLP 103)

NOT BAD 60

It seems like years ago that I first read about RADIO MOSCOW, then a vehicle for one-time DIAMOND HEAD guitarist Brian Tatler. Word was that RADIO MOSCOW were very much a more commercial outfit than DIAMOND HEAD, even leaning towards U2 in places.

Now, what seems like years later, Tatler's back doing his thing in the reformed DIAMOND HEAD, and RADIO MOSCOW have just released their first album, albeit minus Tatler, replaced by Tim Manford. Still, one look at the credits and it's obvious that Tatler's influence is strong on the writing front.

However, RADIO MOSCOW offer up a sound more akin to solid British Hard Rock with elemenst of AOR thrown in for good measure. Vocalist Paul Bridgewater, once with Brummie Rockers SLOWBURNER, at times comes across as highly talented, adding a solidly gravel-like vocal to the album's better cuts, the overtly catchy "Red Sun Blue Moon", "Blind Man's Eyes" and the excellent "The Flame".

However, on tracks like "Ring On Your Finger" and "Hot Sun" he seems to fall well short of requirements. And musically the band see to fall between the accomplished and the poor. "She's Got It Bad" opens with a blast of poor Speed Metal before picking up on a more AC/DC-like groove that really works.

Big Mick Hughes' production is really good, elevating RADIO MOSCOW above lesser independent British bands. One listen to the JOURNEY-esque quality of album closer "Hear It In The Wind" and you know that for all their obvious shortcomings, RADIO MOSCOW have the ability to take it all a lot further than this.

Better than many, but there's still some way to go.

JERRY EWING

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GALACTIC COWBOYS
Galactic Cowboys
(DGC - 24324)

ESSENTIAL 95

With their self-titled, debut, Texan-based GALACTIC COWBOYS have woven an intensely rich and wildly colourful tapestry.

Not surprising really when you take into consideration their collective history. Growing up in a family who enjoyed Bluegrass jams, including singing HANK WILLIAMS tunes, vocalist Ben Huggins' talent for playing Blues harp has been readily exploited. Guitarist Dave Sonnier was a percussion major in college, and bassist Monty Colving grew up surrounded by Gospel music before gaining a degree in Art. Meanwhile drummer Alan Doss studied violin and piano before taking up the less subtle art of percussion. He began playing in Punk bands at the age of 14.

And there you have it. There's shades of almost everything on here from Bluesy harmonica to all-out mad bastard driven marathons. All their songs cover a time span of at least six minutes and never at any time do they leave you thinking that you know what's going to happen next. For instance, "I'm Not Amused" begins with a *cow mooing*, followed by breaking glass and flamenco guitar, before developing into an all-out guitar ridden monster. Other contenders include "Kaptain Krude", a winge about the state of our planet that is unexpectedly harmonious in places. "Sea Of Tranquility" swans around with almost singalong qualities and "Speak To Me" is easily remembered.

All-in -all a masterpiece of a debut. Expect big things from GALACTIC COWBOYS because your gonna get them.

DENISE STILLIE

GUARDIAN
Fire And Love
(Word/Epic - EK 47735 - Import)

GOOD 65

I've said it before and I'll say it again: as lyrical imagery, overt leanings towards mysticism, be it good or evil, are fine by me. But what I really don't take kindly to is having a point of view rammed down my throat, which is why White Metal (well, at least these guys believe in what they sing, instead of using it to sell records!) and I rarely cross paths.

But when you're dealing with an outfit like GUARDIAN, then the quality of the music overrides the holier than thou content of the lyrics (much like STRYPER) and ends up as a pleasing (often suprisingly pleasing) listen.

"Fire And Love", due to be released here through the Christian Pakaderm label, offers a fine selection of hard hitting melodic Rockers whose quality suggests that it should be with a major label that they're dealing.

With a production from John (ex-KANSAS) and Dino Elefante that does great justice to the music, GUARDIAN hit home a lot harder than one might expect, and the BON JOVI-esque "Turnaround" bodes well for a possible hit single. Elsewhere "Power Of Love", "Time Stands Still" (not a cover of the RUSH song of the same name), and "Takin' On The World" all offer the lover of catchy Hard Rock a good time.

Despite the limitations of the bands label in this country (not exactly the greatest of profiles) and the fact that, much like I myself can do, people will turn away from GUARDIAN simply because of their beliefs, those tempted further by the promise of quality music will undoubtedly not regret purchasing "Fire And Love".

JERRY EWING

GALAHAD
Nothing Is Written
(Avalon GHCD 3)

PREDICTABLE 45

As self-confessed Progressive Rockers - and proud of it - GALAHAD take a valiant stance while setting themselves up as a very soft target. The commitment and belief in their music is admirable and as an independent, self-financed release this is as professionally recorded and packaged as anything on a major label. Sadly, from a musical point of view there's very little to get excited about here!

I like YES, PINK FLOYD...even CAMEL (*Ha ha - Ed.*)! But that was then and this is now. And just as I viewed the likes of TWELFTH NIGHT and SOLSTICE with scepticism seven or eight years ago, I also find GALAHAD equally unpalatable.

The musicianship here is highly commendable, but "Nothing Is Written" is a thoroughly clinical pastiche of every '70s Art Rock troupe you can think of. Shades of MARILLION, and before them VAN DER GRAAF GENERATOR, come to the fore on the sinister bass line to "Chamber Of Horrors". "Motherland" is awash with airy keyboards straight out of the Tony Banks songbook and the subject matter: UFOs, and conversations between Mother Earth and ahem... the Wise Old Wizard, just the kind of wordy old tosh you'd expect.

Only one track struck a nerve, namely "Evaporation" which reading between the lines appears to be a plaintive tribute to elfin songstress KATE BUSH. It's cloyingly sentimental, but fellas you [do] have my sympathy!

Unfortunately even a shared sexual fantasy prevents me from giving this album a higher rating.

MARK BLAKE

Contact GALAHAD at The Ivory Tower, PO Box 929, Ferndown, Dorset, England BH22 9YF

WILD HORSES
Bareback
(Atlantic 82275 - Import)

IMPRESSIVE 75

As the new vehicle for ex-KINGDOM COME pair James Kottak (drums) and Rick Steier (guitar), there are two things you'd naturaly expect from WILD HORSES. One: that they'll sound nothing like KINGDOM COME, and two: they'll probably be pretty good. WILD HORSES live up to expectations!

Joining Steier and Kottak are bass player Chris Lester and vocalist John Levesque (the latter a replacement for current FOREIGNER man Johnny Edwards, original vox box for WILD HORSES), and together the four-piece have come up with a strongly melodic set that brings to mind the melody and power that TYKETTO wielded earlier in the year.

For evidence look no further than opening cut "Cool Me Down", all massive choruses and full throttle power chords from Steier. At once it's more appealing and far more commercial than anything KINGDOM COME ever laid down on tape.

Throughout the 12 tracks WILD HORSES come across as a fine melodic Rock outfit, steering, for the most part, away from the pitfalls of standard AOR fare. "The River" stands out as Side One's piece de resistance, a fine piece of work. An acoustic intro builds into something which may sound like BON JOVI could have recorded it but in reality owes far more to the likes of BAD COMPANY.

"Fire And Water" may echo a FREE song title but is more standard American Hard Rock that is just a little too standard, whereas "Whisky Train" is similar but a hell of a lot better.

Elsewhere "Burn It Up", "Tougher Than Love" and "N.Y.C. Heartbreaker" all deliver in style.

WILD HORSES are a fine outfit who sadly won't be getting a release in this country, but will undoubtedly do well in the import racks. My only real gripe is that knowing Johnny Edwards was the original vocalist, then Levesque's performance sometimes leaves a little to be desired. A distinctive voice I'll grant you, but one that seems to strain occasionally.

But that aside WILD HORSES make for extremely good listening. Whether America will sit up and take notice remains to be seen but they get the thumbs up from me.

JERRY EWING

INTRINSIC
Distortion Of Perspective
(Cheese Flag Music/Import)

NOT BAD 60

INTRINSIC were being highly touted for success at one point in time as I recall, but have since fallen by the wayside, almost to the point of also ran status. I actually missed out on their full length debut of a few years ago, but this mini-album follow up certainly shows the band as having a lot of promise. It does, however, highlight their less impressive side too.

Once past the intro, "Distortion Of Perspective" itself, it's "Sail Into The Sun" which greets you in a most grandiose manner. It's an almost progressive heavy metal workout, with shades of the defunct BLIND ILLUSION springing to mind for some reason. "Piracy" too also displays the INTRINSIC pechant for all things quirky, although I'm less convinced about this one.

"Maximator" and "Fear And Loathing" capture the band back on course, with again, an out of the ordinary delivery which I'd imagine you'll either love or loathe. INTRINSIC are an unusual outfit, who, with the help of a decent label and a few breaks, could easily re-emerge from the dark shadows of obscurity. I wish 'em well.

ROB CLYMO

BLACKEYED SUSAN
Electric Rattlebone
(Mercury - 848 575)

NOT BAD 60

Perhaps one could be forgiven for believing that BLACKEYED SUSAN were gonna have specially-groomed Glam roots, given the fact that mainman Dean Davidson most recently led the BRITNY FOX troops through the jungle of jangles. But this is not case. Far from being yet another caricature of the genre (as indeed BRITNY have become), BLACKEYED SUSAN have headed for a far more open, Bluesy approach. And the result is an album that is passable, if not exactly one capable of competing at the very highest level.

With vocalist Davidson now being joined by old Philadelphia friends Rick Criniti/Tony Santoro (guitar), Erik Levy (bass) and Chris Branco (drums), "Electric Rattlebone" sees a development of ideas perhaps stillborn with BRITNY because of their reliance more on style than substance. Thus we get 13 songs which explore variations on the Blues theme currently so popular thanks to the likes of THE BLACK CROWES. And therein lies the problem, because this five-piece do not have either the power or talent of the CROWES and thus at times sound like an imitation. A shame really, because there is ability within BLACKEYED SUSAN, as evidenced on tracks like "Sympathy", "Ride With Me" and "Old Lady Snow", it just needs time to breathe at its own pace.

At the end of the day, one is left with a feeling that here is a band who must have time to gain individuality. They need the discipline of the road, and the requirement of honing down their creativity into a formidable unit. "Electric Rattlebone" is by no means a failure, yet nor is it the sort of debut album that will ensure this band have a major future ahead of them.

MALCOLM DOME

LEEWAY
Born To Expire
(Profile Records - FILECD 403)

IMPRESSIVE 80

"Born To Expire", the LEEWAY debut record really was an overlooked commodity that featured some monster riffs and a fine all round attack. "Desperate Measures" has more of the same, only this time the songs are even better, and those vocals of Eddie Sutton have well and truly come into their own. Indeed, for some reason whenever I play this new album a rather more tuneful version of OZZY OSBOURNE springs to mind. Strange, huh?

That razor sharp riffing has always been one of the bands main strengths, and as I say, "Desperate Measures" steams along matching the New Yorkers debut riff for trailblazing riff on that particular point. However, what is immediately noticeable on this occasion is the way the band have introduced a lot more variation between songs. "Make Me An Offer", "All About Dope" and "Soft Way Out" ease you in on a triple headed blast of prime time LEEWAY, but elsewhere there's some real ingenuity being shown.

Good examples would have to be "Ballhugger", or the effective "Kingpin", while "Two Minute Warning" takes the band off on a completely different rap-style tangent. Of course, LEEWAY have also approached their lyrics with a lot more conviction than many in this genre, and throughout "Desperate Measures" the quintet address a selection of very valid issues.

Above all, LEEWAY aren't part of any trend, which may have been to their detriment in the long run I suppose. But, believe me, the guys play like their lives depend on it, and have ultimately crafted an album brimming over with catchy melodic metal outings. Armed, naturally, with as much energy and aggression as you could hope for. Please, don't ignore them second time around, New York's LEEWAY deserve a break. O.K.

ROB CLYMO

JIM JAMISON
When Love Comes Down
(Scotti Bros 72392-75220-2 - Import)

IMPRESSIVE 75

If you're one of those people who's only familiar with SURVIVOR through their "Eye Of The Tiger" Number One hit, then it's unlikely you'll have heard of JIM JAMISON.

JIM (or Jimi as he used to be known) hooked up with SURVIVOR in 1984 and sang on their last three albums, "Vital Signs", "When Seconds Count" and "Too Hot To Sleep". JAMISON's naturally soulful voice was a major asset to the group, and unlike SURVIVOR's previous vocalist Dave Bickler he [didn't] wear a beret!

Following the group's demise, JAMISON has recorded his first solo album. "When Love Comes Down" is, for the most part, less airplay-orientated and far Bluesier than any of the SURVIVOR albums. Songs such as "Taste Of Love" and "Johnny's Got A Shotgun" sidestep the AOR market and go straight for the jugular with a punchier, harder Rocking sound.

There's some obligatory slush in the shape of the title track and "Cry Alone", but the convincing Pomp Rock of "True Lovers" combines a lavish chorus with an energetic melee of guitar and keyboards in a fashion similar to the finest moments on "Vital Signs". But JAMISON saves his best hand for the very end, by sparring a passionate vocal with Teddy Castelluci's restless guitar on the atmospheric "Angry Young Man".

"When Love Comes Down" sees the welcome return of one of US Rock's finest vocalists. I just hope it's the first of many more albums to come.

MARK BLAKE

MUDHONEY
Every Good Boy Deserves Fudge
(Sub Pop Advance Tape)

IMPRESSIVE 75

Seattle Grunge monsters MUDHONEY,- having laid waste the rumours surrounding their continued existence - re-enter the Rock 'n' Roll circus with their new album "Every Good Boy Deserves Fudge". This is their first release through Sub Pop in almost a year and signals a new burst of energy with tours of the States and Europe later this year.

"E.G.B.D.F" is filled with the spiralling melodies, chunky riffs and the all-out guitar driven madness that makes this band instantly addictive, and also the perfect vehicle to make a sea of crusties jump around in one sprawling mass!

"Let It Slide", the first single to be taken from the album is a repetitive, sea- sawing jingle that once heard is readily recalled. "Good Enough", on the other hand, has a more laid-back sound pushed along by a wickedly sassy drum beat. "Thorn" and "Shoot The Moon" take the pace into megadrive as does "Into The Drink", which begins with Bluesy harmonica.

"Broken Hands" stands out as an epic, the longest song on the album and then some, rolling along in waves of anaesthetic pleasure. They take it even further with "Check Out Time", who's syrupy delight is akin to the same kind of experience you'd encounter upon finding yourself in a cupbaord with 16 joint-totin' skuzz balls.

There are no really outstanding moments on the album, the songs are best appreciated when pushed up against each other. That's not to say that "E.G.B.D.F." isn't an intensely listenable album - for it is. There just isn't anything on here that really screams above the rest of the tracks.

DENISE STILLIE

KINGOFTHEHILL

THE ALBUM
KINGOFTHEHILL
INCLUDES THE SINGLE 'I DO U'
LP • TC • CD
'...THE COMBINATION OF KINGOFTHEHILL'S IMAGE AND MUSIC SHOULD SOON SEE THEM SITTING AT THE TOP OF THEIR VERY OWN REGAL MOUNTAIN.' KKKK KERRANG

DARE
Blood From Stone
(A&M Advance Tape)

ESSENTIAL 100

Heroism! It's all about heroism!

Quite simply, for a British melodic Rock band to produce a Heavy Rock album of such quality and distinction when most British record companies couldn't give a toss about their very existence (although I hasten to add that A&M have always been supportive of this Mancunian six-piece), when radio won't play your records, when you have to suffer all-too frequent barbed criticism from a press that at times acts like it'd rather bury you than help you, and when the great British public can show a heartbreaking display of reticence to your very work is an heroic act indeed.

Yet that's what DARE have done with "Blood From Stone", their second offering. Clearing the first hurdle admirably, albeit with a new line-up, DARE have laid to waste the keyboard-orientated sound of old in favour of a dual guitar sound; the overall effect smacks in your face with a force you'd not normally equate with Keith Olsen's production.

But on "Blood From Stone" DARE come out firing on all six and rarely let up. From the action-packed punch of opener "Wings Of Fire" to even the BON JOVI-esque ballad "Real Love" that closes proceedings, it's quality all the way.

"Reason", the first single, echoes a distinct THIN LIZZY/GARY MOORE feel, not least in the primarily Celtic guitar solo that enhances the mid-section, but then Darren Wharton *was* the keyboard player for LIZZY so if anybody's gonna sound like 'em then I guess he's got some right.

"Cry Wolf" and "Breakout" (the latter the only song from this set aired on DARE's last British tour) are flavoured with delightful singalong choruses, crowdpleasers both. "Chains" is a Bluesy acoustic work-out whilst "Lies", the other ballad on offer, suffers from being a little too ordinary, but overall DARE have really come up trumps.

Wharton's husky vocals are instilled with heartfelt passion, Vinny Burns cranks up his six-string for optimum effect and keyboard man Brian Cox may not be as up front in the mix, but still manages to add a nice atmospheric touch. As for the new boys (guitarist Richard Dews, bassist Nigel Clutterbuck and drummer Greg Morgan), we'll probably have to wait for the live shows, but on the strength of "Blood From Stone", they'll be killers.

If only America cared one iota about British Rock bands aside from DEF LEPPARD, then DARE would be megastars. But America doesn't care about British melodic Rock. Neither, for that matter does most of Britain, if appearances are anything to go by.

But with "Blood From Stone" DARE have transcended that particular hurdle. They have triumphed against apparent odds. For that alone they deserve full marks.

JERRY EWING

RAIN
A Taste Of...
(Columbia - CB 291)

IMPRESSIVE 80

The most obnoxious thing about RAIN is their album cover. "A Taste Of..." displays the obligatory naked woman quite thoroughly drenched in, yes, *rain*. A black sticker covering her embarrasment (*We thought it was her nipples! - Rest Of Male Staff!*) with the word *removable* quite clearly visible, make RAIN appear something they are most certainly not. For they make well-crafted and refreshingly simplistic songs, that are easy on the ears and completely inoffensive "A Taste Of..." reeks of commercial success. These babies were born for heavy air play.

Whether intentional or not, the easy accessability of RAIN in no way makes them bland or boring. They just write excellent songs that are perfectly executed and produced. It is worth noting that they used no less than four producers, on the album, including themselves.

You can pinpoint numerous influences. There are threads of the BEATLES running through "The Beat Goes On" - perfect singles material. There's a dash of Folk and a drop of Funk all mixed in with commercial '90s Rock. Take, for instance, "Mother Earth": nice and mellow it's reminicent of Simon & Garfunkel's "Cecelia" but there's also tinges of EXTREME's "More Than Words" and the list goes on.

Commercial, with a capital C, it deserves to be huge but at the same time it's cleverly enough put together to really keep you interested past the first few listens.

DENISE STILLIE

IMMOLATION
Dawn Of Possession
(RC Records - RC 9301)

NOT BAD 60

IMMOLATION are from New York. Yep, you did read that right; the Big Apple, one of the lesser known spawning grounds for U.S. bands of the death metal persuasion. Likewise, "Dawn Of Possession" is just what it claims to be; a sordid, skull crushing, ten song slab of unbridled death metal.

Only what's rather different this time is that there's a slight twist in the tale, because the twin guitar led four piece went to Berlin to record their Roadracer debut, with Harris Johns at the production helm. Hopefully it's just my manky tape copy, but everything sounds a little distant to me, but ignoring that and listening to the playing it's obvious that IMMOLAITON do, at least, have all the vital elements nailed down tight.

Guitars rage, drums blitz, and the hate encrusted growl of Ross Dolan should be satisfactory to most death dealers out there. To their credit, IMMOLATION also care about structuring their material, and stuff like the title track has a neat line in eerie, doom tinged sub-sections, which come wedged neatly in-between the more expected hyper speed blow outs.

IMMOLATION have a ways to go in order to adapt a fully genuine sound of their own, that much must be said. Play this album more than a few times and various other bands start springing to mind, naturally enough for a debut I guess. If they can take their best asset (ie; the blending of the super fast with the doomier moments), and exploit that to its fullest potential then you just never know. Bigger things could lie ahead for IMMOLATION.

ROB CLYMO

BOLT THROWER
The Peel Sessions 1988-90
(Strange Fruit - SFRLP 116)

GOOD 70

It's rather an odd situation, but there are occasions when a band can use the opportunity to cut a session for Radio One to actually improve greatly on original recordings. The experience of working material into a tighter form through constant touring can really do the songs a considerable benefit. This is clearly the case with BOLT THROWER. Now beginning to establish themselves as a worthy British Death Metal combo, it has taken the five-piece a few years to develop a sense of individuality. Certainly, their early releases through Earache were sorely lacking in distinction. But that's where the above theory comes into play, because the 12 songs presented here are indeed several leagues ahead of their Earache equivalents.

The best of the material is certainly culled from last year, when vocalist Karl Willets was beginning to make his presence felt as envinced by the brutal version of "Warmaster" and the systematic noisecore blur of "Lost Souls Domain". Elsewhere, though, there is a similar confidence about early songs such as "Forgotten Existence", "Psychological Warfare" and "In Battle There Is No Law" (all featuring Willet's predecessor Alan West).

This isn't a classic, merely further proof that BOLT THROWER have alwys been a good band. They've needed the right situation in which to shine.

MALCOLM DOME

CRASH N' BURN
Fever
(RCA - PL74899)

EXCELLENT 85

In an inferior incarnation CRASH N' BURN were known as RIFF and were a German four-piece whose debut album ("Mission Love") was a varied, but less than satisfying mish-mash of Pop, Rock and Funk.

Live however, RIFF hinted at a much stronger direction and it's this approach, together with a line-up change, that's carried over to CRASH N' BURN. The cornerstone of the band's appeal is their obvious ability to merge simplistic AC/DC-style riffing with a bubblegum chorus. An approach that works to maximum effect on the album's opening track and current single "Hot Like Fire".

Through the likes of "Takes 2 To Rock" and the vaguely Psychedelic "Ride The Rainbow", CRASH N' BURN glide effortlessly across a string of similarly effective Pop/Metal anthems, several of which must already be earmarked for future single releases. The band fall from grace briefly on the rather hackneyed "Singing The Blues", a track left over from RIFF days, but the driving beat of "Dangerous Toy" brings the album to a convincing climax.

"Fever" is an excellent opening move from a band whose future looks very bright indeed.

MARK BLAKE

RTZ
RTZ
(Giant Import Advance Tape)

GOOD 70

BOSTON were without a doubt one of America's finest AOR outfits of all time, despite releasing three albums in ten years! Now that their future is under some speculation (their last LP "Third Stage" saw the light of day in 1986 and they only toured North America in 1987), those who still find much to revel in that classic 1976 debut "Boston" will be overjoyed to hear that vocalist Brad Delp and guitarist Barry Goudreau (also ORION THE HUNTER) have combined forces in RTZ whilst BOSTON mainman Tom Scholz twiddles his thumbs and thinks about his next album, probably due out in 1993!

Along with Tim Archibald (bass), Brian Maes (keyboards) and Dave Stefanelli (drums), all of whom seem insignificant when you compare the track records of Goudreau and Delp, it's hardly suprising to find that RTZ sound very much like BOSTON, only throughout I can't help feeling that some of the magic that Scholz imbued in the original outfit is sadly lacking.

But there's plenty of good material on offer here. Very much in the AOR mould, tracks like "Face The Music", "Devil To Pay" and "Hard Time" are both extremely

BOSTON-esque and highly commercial to boot. AOR producer extraordinaire Chris Lord-Alge has instilled the kind of sound that will have AOR freaks wetting themselves with delight.

Unfortunately I have to wonder that in this day and age, quite who, apart from BOSTON die-hards, is going to revel in this sort of thing. Even current Stateside AOR rivals THE STORM Rock with more power and aggression and with a set of stronger material.

And when faced with something as cliched as "Livin' For The Rock'N'Roll", even a premier of parpdom such as I have to recoil and cringe. As much as I like what's on offer here, as will other AOR fans, those who'd rather Rock to MIND FUNK or even EXTREME are never going to be swayed.

When RTZ should have come out with all guns blazing they've fallen into the trap that caught most AOR bands in the first place. Too safe, too corporate and keeping well out of the way of danger.

Thus their worldwide future looks less than bright. A pity.

JERRY EWING

RICHIE SAMBORA

Stranger In This Town
(Mercury 8488951)

IMPRESSIVE 75

The rumours started during BON JOVI's "Slippery When Wet" tour when RICHIE SAMBORA was heard singing lead vocals and making a very good job of it! If nothing else "Stranger In This Town" confirms everybody's suspicions that,aside from being a talented guitarist, BJon Bon Jovi's sidekick is also an equally impressive singer *and* songwriter.

Heading off in a far more mature and thoughtful direction than may have been expected, the likes of "Church Of Desire", "One Light Burning" and the epic "Stranger In This Town" have a comfortably laid-back and infectiously Bluesy feel, a million miles away from BON JOVI's more commercial output.

Only two tracks bear any resemblance to SAMBORA's usual work, namely "Yesterday's Dreams" with its powerful hookline and the throwaway "Rosie" which sails a little too close to the Paul Stanley/Desmond Child composition "Hide My Heart" and is the only real disappointment here.

Far more impressive is SAMBORA's emotive guitar workout with ERIC CLAPTON on "Mr. Bluesman", a song which could easily have been an outtake from EC's "Journeyman" album, and the thunderous "River Of Love", during which SAMBORA coaxes out a swamp fever riff against a bare bones ZZ TOP-style arrangement.

The gentle balladry of "Father Time" and "The Answer", coupled with the doomy atmospherics of the opening track "Rest In Peace" (with its almost Gospel-like tempo) are a further indication of SAMBORA's ability to tackle material outside his usual style. With most of the tracks here clocking in at over five minutes, "Stranger In This Town" is surprisingly *un*-commercial and much more than a cheap attempt to milk some extra sales out of the BON JOVI connection, it's also an ideal introduction to the talents of a man whose spent far too long on the sidelines.

MARK BLAKE

SEKA

Love Shim
(Taang! - TG 9297)

PREDICTABLE 50

Taking their cue from the stripped-down-to-fusewire energies of classic Punk and the gnashing sub-atomic fury of Thrash, SEKA are a Boston band who already seem to have gained quite a reputation in their local area, thanks to support slots with such diverse acts as 2 LIVE CREW, WHITE ZOMBIE and SOCIAL DISTORTION. And this, their debut album suggests a four-piece who certainly have the cutting power and violent sonic tendrils to compete with most contemporaries. What they lack, at present, are the songs to flesh out their carniverous core.

Thus, whilst the guitars of Stu Shoaps and Billy O'Malley are gutter-tarred and shimmering with botulinis-infested bile showers, the drum detonations of Tim Jordan leave little for the vultures to scavenge and the bass lines of Tim Catz hit hard, low and mean, nonetheless there is little substance to "Love Shim".

Titles ,such as "Blood Box", "People Suck", "P.M.S." and "Caesarian" suggest more than is achieved, as Shoaps yelps his way through a catacomb of cliched sub-AGNOSTIC FRONT/MENTORS pseudo-shock lyricism, with only occasional threats of incisor incisions in protruding social veins. There is no doubt that SEKA have the ability to carve out a true niche for themselves with the Hardcore/Punk movement. But in order to do so, they must write material that has more impact and relies less on formulae and rather more on personal insight.

MALCOLM DOME

DOGS D'AMOUR

Dogs Hits And Bootleg Album
(China - WOLMC 1020)

NOT BAD 55

Although the DOGS D'AMOUR fell out of favour with most here at METAL FORCES a while ago (apart from Denise who still runs the fan club!) there's no denying that up to "A Graveyard Of Empty Bottles" they were certainly doing things right. Then came dross like "Errol Flyn" and "Straight" and we all decided to say goodbye!

This DOGS compilation is, however, pretty concise, even if half of the tracks I can't stand! You get all the singles from "In The Dynamite Jet Saloon"; the much re-released "How Come It Never Rains", the band's finest hour and criminally failing to chart, "The Kid From Kensington" and the equally catchy "I Don't Want You To Go"; as well as the offerings from "Errol Flynn" and "Straight", some of which found chart favour but sounded crap to me.

For the latter half of Side One, *Dogshit* was a tag never so appropriately smeared!

Side Two, however, is a much better listen. A re-release of the much thought of "Bootleg Album" from 1988, now, I assume, unavailable. Raw and hungry, this is the DOGS D'AMOUR at their best. "Firework Girl", "Kiss This Joint", "Dynamite Jet Saloon", "Heroine" - they're all here, offering a glimpse of just why I liked the DOGS D'AMOUR in the first place.

But that was before Tyla became drunk for effect, acted like he didn't care and made an idiot of himself on countless stages. And when he fell apart, so did the band's music. A stupid waste of talent.

JERRY EWING

NEVERLAND

Neverland
(Interscope - 91713-4 Import)

EXCELLENT 90

Well...NEVERLAND are certainly out to get ya! Their tape has been in the deck, oh, all of 30seconds and I'm already well and truly hooked! The first track, "Running On", opens with some interesting guitar picking and lets rip into a full throttle, groovin' sassy that simple begs to be played again. If this isn't earmarked for a single someone oughta be shot.

The LA quartet kick your straight in the face with their instantly addictive collection of songs. Drummer Scott Garret,and bassist Gary Lee form a tight and blistering rhythm section that explodes with hard-driven energy. But it's guitrist Patrick Slugg whoreally gives them the edge, adding atmosphere and interest at every possible opportunity. Mix all this up with Dean Ortega's clear and powerful voice and you've got a monster on you hands!

The most outstanding moments on here are: the masterful ballad "10,000 Years" which shimmers along on a sea of violins but never loses itself in sappydom; "Mama Said", another contender that zings along to a bouncy little beat; and the oh so wonderful "Talking To You" a clearer vision of soul-bound depths I've yet to hear.

NEVERLAND make instantly appealing, well-constructed songs which are about as stagnant as a junkie with an itch. Defintely upfront mothers for the '90s.

DENISE STILLIE

ZOSER MEZ

Vizier Of Wasteland
(Zoser Import)

PREDICTABLE 50

It's strange to recall that at the time I first wrote in praise of MERCYFUL FATE, the Danish band were regarded as a joke by many so-called Metal fans. The passage of time, however, has proven King Diamond et al to be seminal and crucial in the development of Heavy Metal during the '80s. Sadly, the band have long since become a figment of the past. King Diamond has gone on to establish himself on a solo perspective, taking MF bassist Timi Hansen with him. Drummer Kim Ruzz has disappeared. And guitarists Hank Shermann and Michael Denner? Well, the former briefly flirted with melodic Rock music via FATE, whilst the latter also put together his own project. Both of these flopped ignominiously. Now they've been re-united in ZOSER MEZ, a strange name for an intriguing outfit.

Heavily laden with guitars - as one might expect - "Vizier..." is a real throwback, offering elements of classic PRIEST swathed in the braggadocio language of Jazz-Rock. It's a forthright concept that, in many ways, must be applauded. Yet the final feeling is of a record that fails to beat back the brushwood of anachronism and clearly doesn't have the strength-in-depth to match its ideology.

Using a combination of young musicians and experienced sessionmen, Denner and Shermann develop a style that owes nothing whatsoever to their MERCYFUL past: scarcely any hint of Satanic lyricism, nor of bleeding, brooding rhythms. Instead, they allow their own talents to take flight in a geological exposition of guitar strata. At times, such as on the richly motivating "Sweet Tzantza" and bombastically explosive "Electizm", it works superbly and really makes for enjoyable listening. Yet for the most part, one is left with a feeling of potential only partially fulfilled. And just why ZOSER MEZ have chosen to cover both the CAPTAIN BEYOND track "Mesmerization Eclipse" *and* MERCYFUL FATE's "Desceration Of Souls" remains a mystery to me. Certainly, neither stand up to the originals in any way, shape or form!

Denner and Shermann have now turned this studio project into a proper band, with the addition of drummer Morten Nielsen, bassist Claus Wiergang and vocalist Kenny Lubcke. I hope they continue in the musical direction suggested by "Vizier...", yet also manage to drag their Jazz-Rock/Metal quotations out of the '70s and into the '90s.

MALCOLM DOME

Copies of this LP can obtained by writing to: Zoser Records, Gothersgade 58, 1123 K Copenhagen, Denmark.

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CORONER
Mental Vortex
(Noise - N117)

EXCELLENT 90

I always really look forward to a new CORONER album, even though the wait seems to get longer on every occasion. Anyhow, platter number four proves to be well worth it, even if it sees the Swiss trio - Messrs. Marky, Baron and Royce - exploring rather more accessible territory in places.

Well, that isn't strictly true, I guess it's just that this albums closing cut, none other than a cover of THE BEATLES "I Want You (She's So Heavy)" had me feeling initially that the combo had well and truly blown it. But, hey, CORONER have never played it by the rule book, have they? And actually, the seven minutes plus workout grows on you the more you play it, although the first two or three airings might leave you a tad dumbfounded.

Additionally, just like the band have never exactly played by all those usual rules, they've never exactly adhered to the more orthodox styles in heavy metal. They've never been truly death metal, or thrash, or whatever for that matter. But they have, at least, always been decidedly avante garde. In that respect, "Mental Vortex" is typical CORONER fodder, from the more traditional aggressiveness of opener "Divine Step", past the quirky as ever "Semtex Revolution" and on to the self-explanatory "Metamorphosis", just three of my favourites along the way.

Marky's drumming is as frenetic as always, Royce's vocals and tenous bass lines are clear and calculated, whilst Baron's riffs are of their usual standard. His lead work in particular, is also moving on in leaps and bounds, although remains as soulful as ever. Compounded by a sharp, concise Tom Morris production this is essentially CORONER moving with (no, make that in front of..) the times. Ever the visionaries, this ones a bona-fide winner.

ROB CLYMO

CRAIG GOLDY'S RITUAL
Hidden In Plain Sight
(Grand Slamm - SLAMC 25 - Import)

NOT BAD 60

It was always disconcerting to see a guitarist of CRAIG GOLDY's stature playing second fiddle to a papier-mache dragon on DIO's "Sacred Heart" tour. But I'm doubtful as to whether "Hidden In Plain Sight", the first offering from his new project, is good enough to bring him the recognition he deserves.

For the most part "H.I.P.S." is a celebration of mid-'80s Stadia Metal; it boasts bombastic arrangements, chest-beating Tarzan vocals, with Goldy and keyboard player Doug Allen attempting to outdo each other in an interminable display of musical one-upmanship.

Fans of GOLDY's previous employers GIUFFRIA may well find something of interest here, as songs such as "Eye For An Eye" and "Seeing Double" could be sequels to anything from the "Silk And Steel" album. And the arrival of former GIUFFRIA vocalist David Glenn Eisley (last seen doing a passable Bon Scott impersonation in DIRTY WHITE BOY) to replace original vocalist Mike Stone will encourage those comparisons even further.

CRAIG GOLDY'S RITUAL are the kind of band that would have caused a stir around 1986 when the likes of Q5 and DOKKEN were first girding their loins. But the music hasn't aged very well. In future, it would be good to hear GOLDY tackling something a little more current rather than running over the same old ground.

MARK BLAKE

DONINGTON PARK SATURDAY 17th AUGUST

SOLD OUT

VARIOUS ARTISTS
Guitar Greats
(Polydor - 8457382)

PREDICTABLE 45

Heavy Duty
(Polydor - 8494191)

AVOID 30

Two offerings attempting to highlight Polydor's Rock roster, although the bulk of it is taken from their extensive back-catalogue. And as the name implies, "Guitar Greats" is a journey through Polydor's guitarists of distinction, whilst "Heavy Duty" follows a route taken by early '80s compilations like the imaginatively titled "Heavy" and "Live And Heavy".

"Guitar Greats" offers no up-and-coming guitarists, only YNGWIE MALMSTEEN ("Crystal Ball") comes close to being a latter-day guitarist. Elsewhere it's true masters of the guitar that thrill. JIMI HENRIX's "Voodoo Chile", ALLMAN BROTHER's "Jessica", THE WHO's "Won't Get Fooled Again", RAINBOW's "Since You've Been Gone", PAT TRAVERS' "Life In London" and CLAPTON's "After Midnight".

Get the picture? Yes, all classic tracks, but already owned by most people and hardly likely to entice today's young into purchasing the offering.

As for "Heavy Duty", well it's an even sadder picture I'm afraid. Although SARAYA, THE ALMIGHTY, KINGDOM COME, MAGNUM and LITTLE ANGELS hoist the flag aloft for the young, the tracks chosen from these artists will all undoubtedly be owned by those that want them, and I doubt that SLADE's "Cum On Feel The Noize", BLIND FAITH's "Presence Of the Lord", VELVET UNDERGROUND's "White Light/White Heat" and CREAM's "Sunshine Of Your Love" will be of major interest to today's listening audience.

Two nice ideas but they're nowhere near good enough.

JERRY EWING

OVER KILL
Horrorscope
(Megaforce/Atlantic - 82283-4)

NOT BAD 60

Long regarded as being on the fringe of the big time, OVER KILL have always been held back, in my opinion, by material which failed to ignite. Thus, what should by now have been a band well established as a premier Thrash combo are still striving for promotion from the second division. "Horroscope" goes some way towards rectifying matters, but it still leaves the five-piece a little short of really taking the record racks by storm.

On the positive side, new guitarists Rob Cannavino and Merritt Gant (the latter previously with FAITH OR FEAR) provide a stirring, sterling aggression often missing in the past when Bobby Gustafson was the sole axeman. And the production from Terry Date (in association with OVER KILL) is rich in texture, yet also primitively compelling. All of which means that vocalist Bobby 'Blitz' Ellsworth' is allowed free reign to impose his brutal delivery on the mix. But...

Yeah, there had to be a negative aspect. Once more, the songs in general fail to really capture the imagination. Sure the title track is filled with ominous invective, the cover of EDGAR WINTER's "Frankenstein" is thoroughly formidable and "Soulatude" is bellicose, emotive and nicely paced. But, there is little elsewhere that lifts OVER KILL out of the ordinary regions they continue to occupy. Sure, there is talent in the band and a promise of better things to come. But this is their fifth offering, and by now they should have lit a raging fire rather than playing with matches. However, I shall be listening intently next time in the hope that they will finally fulfil all their ambitions.

MALCOLM DOME

THE PLEASURE BOMBS
Days Of Heaven
(East West - 7567917791)

IMPRESSIVE 80

THE PLEASURE BOMBS hail from New York's Lower East Side and produce the kind of music you'd expect from folks dwelling in that neighbourhood to come up with. They play big noisy Rock'n'Roll with a twist. Headed by a female vocalist who instead of panting and pouting like a pathetic play thing, demands attention with her stricking and at times haunting vocals. Thamnkfully Janet Daily comes straight from the Grace Slick, Chrissie Hynde camp and not the Lisa Dominique school of Bimboism.

But it isn't just Janet that makes "Days Of Heaven" stand out. Their debut is a talented blend of stirring Rock'n'Roll that zings along at breakneck pace. And with time out for a couple of ballads- "Come This May" sounding like Elvis Presley's "Falling In Love With You", and "Summer Over" where Janet aspires to be Marianne Faithful - they give THE PLEASURE BOMBS liberty to show off their ability to make music with soul as well as guts. These two qualities are perfectly blended on "Love Takes A Walk", their first US single, which eases in before blowing huge riff-infested monster.

"Heat Comes Down" and "Love Machine" are unashamed straightahead slammers whereas "Crash" is more uptempo. All three give the band a chance to prove their worth. There's a mega-tight rhythm section and the two-guitar attack from David Mutos and Mark Lewis grinds at a merry pace.

The album spans many moods and that alone makes it worth your pennies.

DENISE STILLIE

ANGRY ANDERSON
Blood From Stone
(Music For Nations MFN121)

DISAPPOINTING 45

Everyone has to grow up sometimes, but ANGRY ANDERSON's transformation from bruising knucklehead in ROSE TATTOO to crooning balladeer on his hit single "Suddenly", was a little too much to take! Those who found it all very worrying may find some comfort in "Blood From Stone", as for the most part it's a lot closer to the ANGRY we know and love.

Produced by Michael Slamer and Beau Hill, and aided and abetted by former ROSE TATTOO guitarist Robin Riley and ex-AXE/BLACKFOOT six-stringer Bobby Barth, ANDERSON hollers his way through some good-time, stomping Hard Rock well represented by the likes of "Fire And Water" and "Born Survivor".

The problem is, despite all his huffing and puffing, ANGRY ANDERSON is now a man quietly slipping into a comfortable middle age; his views, opinions and general outlook on life have changed a great deal since the days of ROSE TATTOO and nobody should hold that against him. Unfortunately "Blood From Stone" is merely corporate Rock with very little *real* fire in its veins.

ANGRY ANDERSON used to be such a hard bastard that hearing him mellowing out even a little is a strange and disconcerting experience. Thanks, but I'll stick to my memories.

MARK BLAKE

MOTÖRHEAD
Meltdown
(Essential - ESBCD 146)
IMPRESSIVE 80

Although there's a host of MOTÖRHEAD compilations and dodgy live albums doing the rounds at present, those that have been compiled by fan club organiser Alan Burridge are normally carefully crafted affairs that do their utmost to highlight what a great Heavy Metal band MOTÖRHEAD were.

Unfortunately, the fact that so many are available these days means too much dodgy product may find its way into hands of new fans deserving better.

Now for my money, "No Remorse" (released around 1984) is the best 'HEAD compilation around, but then a good friend of mine did put it together so I'm biased. However, when Burridge put together "From The Vaults" a few months back, it was an entertaining look at some of MOTÖRHEAD's more off- the-wall moments (ie. collaborations with THE NOLANS and WENDY O. WILLIAMS).

"Meltdown" is more straightforward documentation of the bands career over three CDs. Two of those are a chronological look at the band's studio output from the release of "Louie Louie" all the way to the title track from "Rock'N'Roll". It also has the "Golden Years EP" and a live rendition of "Motörhead" tacked onto the end.

The third of the CDs opts for live material drawn from "No Sleep 'Till Hammersmith", "No Sleep At All", some B-sides and the recently-released "Live 1983" album as well as some rarer tracks, like the amusing "Lemmy Goes To The Pub" and a remix of "I'm The Doctor".

Quite frankly, it's these rarer tracks that make the collection thoroughly worthwhile as most MOTÖRHEAD fans will already own tracks like "Bomber", "Ace Of Spades", "Iron Fist", ,"Shine" et al.

But as an introduction to the band for those that first met on the "1916" album it serves as a healthy guide to a great Heavy Metal institution.

JERRY EWING

KINETIC DISSENT
I Will Fight No MOre Forever
(Roadracer - RC 9327)
NOT BAD 60

KINETIC DISSENT, hmm, I kinda like the name, but in all honesty I'm split with indecision over the Atlanta quintet's debut. For a start, the production on these nine songs isn't always very complimentary to their pretty intricate sometimes overly fussy sound. Album opener, "One" for example, which is otherwise capable, resembles something which isn't quite finished. Y'know, not quite right.

KINETIC DISSENT are a proficient bunch though, and their more straightforward efforts, like "12 Angry Men" and the punchy "Social Syndrome" offer a healthy variation on prog-style metal. Dwight Bales vocals are what you'd expect for this sort of style too, high-pitched for much of the time. Guitarists Steve Danyo and Rick MacDonnell, meanwhile, sport a nice line in sub-techno riffs. Backed by a highly active rhythm section all this ability should amount to one hot record you're probably thinking, only as I say, something isn't quite right.

The crux of the matter is that "I Will Fight No More Forever" often sounds disjointed and lacks overall cohesiveness. Side two carried the longer, more involved material, and even though the title track, "Novacaine Response" and "Testing Ground" all have their intriguing sides, plus a clever sense of melody, they tend to wander that bit too much for their own good. Album closer, "Reworked" takes it all a step further again, and, quite simply, the band overcook it. A case of trying too hard perhaps?

Whilst I can still proudly call myself a WATCHTOWER fan, and KINETIC DISSENT have a good few more *real* songs than the Texan outfit, they're certainly no RUSH either. Maybe it'll all flow a lot better second time around.

ROB CLYMO

SUNDANCE
The Beyond Within
(Loony Tunes Records - Tune 22)
PREDICTABLE 40

Having sod-all backgroud information on these guys poses more of a problem than I would have at first expected. Trying to figure out just what SUNDANCE are aiming for is - as well as making my head reel - nigh on impossible!

As far as I can gather "The Beyond Within" is a low budget type [thingie] put out to simply get the band heard. They've cleverly displayed a "pay no more than #3.50" incentive on the cover. So they'd appear to know what they're doing on that front.

And so into the unknown... Song number one "Too Far Away" places them somewhere among the DOGS/Kusworth pretenders that litter our streets, be it for the hard edged guitar and obvious tightness of this three piece from Peterborough. "Medusa's Jam" jerks around like some diehard goth who'd just discovered thrash, and fades out with some widdly widdly guitar solo.

Now for the title track "The Beyond Within" we're treated to the biggest slice of Thrash we've had yet, where Gizzy Butt shows off his guitar skills. Then there's "Rose Garden Funeral" another short homage to Thrash. But with "Victoria Falls" I'm left wondering if they listen to a lot of mid-period Jam.

They cover way too much ground to really make any impact. It's not so much diverse as uncertain but that doesn't detract from the fact that they have the basic qualities to make something with real direction in the future. There are some interesting ideas on offer, they just need time to develop.

DENISE STILLIE

SNAKEPIT REBELS
Snakepit Rebels
(Four Leaf Records FLC 5114)
GOOD 65

I always find it a might odd that there are numerous Swedish bands out there who can capture that all American, Rock'n:Roll sound with greater effect than most home-grown LA street dogs. Maybe they are brought up on a staple diet of Stateside sitcoms. Who Knows what goes on in Swedish TV- land. It's hard to fathom. But it's all here and it's all wraped up on SNAKPIT REBELS'rather fine album.

"You Left Me" sums up my point quite nicely. Here's a little extract: *"You're a small time girl who moved to L.A. to find a job in factory but you ended up in a bar where you met me. And I'm just a guy from another town called Nashville, Tennesse."* And they nearly got away with it too, but for the mearest hint of a Swedish accent poking through an otherwise flawless rendition.

The album relies heavily on blatant plagiarism. AC/DC's "Whole Lotta Rosie" gets a look in on "Sex Booze and Tattoos". ZZ Top guitar can be heard on "Flower For Sale" and the list goes on...THUNDER's "Dirty Love", WHITESNAKE, LA GUNS...in fact, everything else that's ever made it.

It could quite easily have fallen flat on its face if it were not for the killer production, huge biting riffs, Ubbe's obvious talent for impersonating a Rock'n'Roll wild child and a large injection of SNAKEPIT REBEL.

But what the hell, the album *kicks some ass* - do they say that in LA? It's the perfect package to stick on when your applying your eyeliner for that drunken evening of debauchery.

DENISE STILLIE

THE STORM
The Storm
(Interscope - 7567917411)
ESSENTIAL 95

Is it my imagination or are some of the old timers returning from the grave to knock AOR back into shape? First, FOREIGNER enjoy a renaissance with their splendid new album "Unusual Heat", and now here comes THE STORM.

Based in San Francisco, THE STORM feature ex-707 vocalist Kevin Chalfant plus former LE MANS six-stringer Josh Ramos. Yet it's the inclusion of former JOURNEY men Greg Rollie (keyboards) Ross Valory (bass) and Steve Smith (drums) which will set pulses racing. Like JOURNEY, THE STORM have a touch of class and distinction attributable to having such pedigree within their ranks. And as such this record is light years ahead of others of its kind.

They land one hell of a double punch for starters with "You Keep Me Waiting", diving straight in with a flurry of Schon-esque guitar, an explosion of QUEEN-style harmonies and a gargantuan riff. While shades of STREETS' "Crimes In Mind" album and, of course, JOURNEY come into play on "A Lot To Learn", "You're Gonna Miss Me" and the tear-jerking "Show Me The Way", a song on which Chalfant's vocal plunges straight into Steve Perry territory with astonishing results.

Beau Hill's razor sharp production glosses up the project for the benefit of the radio stations, yet achieves this without dulling the cutting edge on Josh Ramos' guitar. In fact, Ramos' delivery on the album's finest cut "In The Raw" and the quick fire "Touch And Go" adds weight and substance to THE STORM's sound.

With this album THE STORM have offered a challenge to all the other pretenders and frankly I can't see there being many takers. This is quite simply state of art. File alongside JEFF PARIS' "Wired Up", TOTO's "Isolation" and...yeah what the hell, JOURNEY's "Escape".

MARK BLAKE

STRIDER
Strider
(Shark - SHARK 020)
PREDICTABLE 45

'Anybody remember Mike Tirelli?', enquires the accompanying info sheet with this, STRIDER's debut for Shark Records. Well, in case you don't then let me refresh your memories. He's none other than the erstwhile frontman for those last three JACK STARR albums, a fellow Shark Records artist. (Cue: resounding cheers...)

STRIDER is the mans very own project, and offers little in the way of surprises even when considering the guys admitted vocal talents. These nine songs are basically homogeonised and highly melodic hard rock ventures with suitably predictable titles like "Down On Love" (beg your pardon?), "Get Together", "Dancing On The Edge" (aren't they always?) and "Prove Your Love" (groan).

To be fair Tirelli has a decent enough voice, and the playing is competent, though ultimately uninspiring. The big problem, however, is the general quality of the material. Most of it is pretty weak, and frankly, Tirelli's voice deserves more than to be warbling its way through some of the dodgiest lyrics this side of a LISA DOMINIQUE album.

Bog standard hard rock.

ROB CLYMO

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RATT
Ratt & Roll 81-91
(Atlantic - 7567822601)

GOOD 70

I've always been a RATT fan, sadly one of the comparatively few this country has - or at least it's always seemed that way to me. Musically, they've been one of America's premier Rock bands for a while now. And at one point the quintet looked ready to take the world. The fact that it never happened is due to a combination of circumstances too involved for analysis here. Suffice it to say that the band must shoulder some of the blame for failing to turn their multi-platinum stature a decade ago into genuine long-term success.

The irony of this compilation is that it comes at a time when RATT seem on the verge of disintegration. Rhythm guitarist Robbin Crosby has gone, the last album *"Detonator"* was a flop by their standards, and now this one-time arena headlining act have been reduced to touring the clubs n the US. For the sake of their illustrious past I just hope the band now decide to call it a day.

Anyway, down to business. "Ratt & Roll 81-91" features 19 remastered tracks that span RATT's entire recording career. And, as is usually the case with such items, every fan of the band will have favourites which have been omitted, but on the whole this is a fine choice. What stands out is the quality of the early material, from the bracing firmness of "You Think You're Tough" to the classic strains of "Round & Round", from the bombastic kickstart of "Lack Of Communication" to the subway strut of "You're In Love". Unfortunately, there is far too much included from the "Detonator" LP and the absence of such tomes as their version of the Blues standard "Walkin' The Dog" and the insistently catchy "What's It Gonna Be" is disappointing. But on the whole, this is a worthy representation of a great career.

MALCOLM DOME

CANNIBAL CORPSE
Butchered At Birth
(Metal Blade - ZORRO 26)

IMPRESSIVE 80

The latest contenders for genuine Death Metal immortality, CANNIBAL CORPSE are a five-piece from Buffalo, New York State, who've been making quite a name for themselves thanks to their debut album "Eaten Back To Life". Now with this, their second LP, they are determinedly ensconsed on the battlefield of brain-matted bone-grinding pus baths.

As with all top-class Death, CANNIBAL CORPSE can boast a viciously visceral guitar severance courtesy of Bob Rusay and Jack Owen, plus the gutteral vomitarium incantations of vocalist Chris Barnes. Add in the furious valkyrie string amputations of bassist Paul Mazurkiewicz and the pummelling pustulating putrefaction of drummer Alex Webster and you have all the necessary ingredients for a formidably formaldehyde combo. What makes it really explode like napalm hitting the stomach lining is the material, which is well-arranged and confidently produced by the experienced Scott Burns, providing a suitable framework for the New Yorkers' mania.

The likes of "Meat Hook Sodomy" (smoked pestilence and other glorious plagues), "Under The Rotted Flesh" (a musical blood-gorge wrapped around an eager cleaver), and "Vomit The Soul" (agonies in the crypt) are pungent plasma spillages enriched by cadaverous content and boasting the essence of preternatural disintegration.

CANNIBAL CORPSE are a worthy addition to the list of top-notch Death acts. Their stock will rise in the coming months as surely as the zombies in your local graveyard.

MALCOLM DOME

HAUNTED GARAGE
Possession Park
(Metal Blade - ZORRO 27)

AVOID 30

It's always difficult to assess a band of this nature in a purely aural situation, because they rely so heavily on their visual impact for effect. Apparently, HAUNTED HOUSE began life performing the theme tunes to various obscure Horror movies before branching out and developing their own brand of what is called 'twisted-Metal-cum-Splatter-Punk'. Onstage it is probably quite remarkable to witness, and the band have attracted a loyal core following, including the likes of Glenn Danzig, Axl Rose, Iggy Pop, THE RED HOT CHILI PEPPERS, FISHBONE and numerous mainstream Hollywood luminaries.

To me, this all sounds irresistible and rest assured that if HAUNTED GARAGE ever leave their Californian enclave to spread their goo-gore-gratuities over here then I shall be right down at the front, paying homage to vocalist Dukey Flyswatter, guitarists Gaby Godhead/Johnny Ho, bassist King Dinosaur and drummer Stiff Slugg. But on vinyl, hmmm...

The problem, as with GWAR, is that this combo aren't sufficiently proficient on the music front to make anything work in the studio. So, whilst titles such as "She Freak", "Brain A Jar" and "Party In The Graveyard" offer up the promise of wondrously evocative, tacky, cheapo, exploitative B-movies in the tradition of Ray Dennis Steckler and Herschell Gordon Lewis, all we actually get is fairly mundane club-level US Metal presented with little sense of wackiness or inspiratuon.

"Possesion Park" probably makes sense with accompanying visuals, but on its own...Er, no thanks.

MALCOLM DOME

TITAN FORCE
Winner/Loser
(Shark - SHARK 021)

GOOD 65

I think we can safely say that Colorado's TITAN FORCE (the quintet fronted by ex-JAG PANZER man Harry Conklin and who released a very impressive debut nearly three years ago) have some quite considerable lost ground to make up. In addition, the very fact that this sort of music isn't all that in vogue at the moment doesn't help matters either. But, I urge you to remember that TITAN FORCE are undoubtedly far better than your average classy metal band.

Essentially "Winner/Loser" uses all of the elements which made their debut so grandiose. "Fields Of Valour" and "Shadow Of A Promise" are full of the bands archetypal style and verve. Production too (handled by the band and Kevin Clock) compliments this highly polished approach with plenty of flair. It does perhaps lack a little in giving pacier stuff like the more metallic strains of the title track or "Small Price To Pay" that slightly heavier edge which could've produced an altogether ballsier outcome.

Conklin, mind you, is in his element, with a band behind him to match his every high pitched note. And for the most part this is cracking mid-tempo, very eloquent power metal. The epic power balladry of album closer "Dreamscape" also shows that TITAN FORCE have more than one ace up their sleeve too. Regrettably, it's been far too long between albums, and to repeat myself, this style of metal is far from fashionable. Nevertheless, TITAN FORCE deserve some credit for sticking to their guns, and to doing what they do best.

ROB CLYMO

HEXENHAUS
Awakening
(Active - ATV 19)

GOOD 70

The Swedish band whose name can cause a myriad outbreaks of mirth in certain circles return with arguably their most complete work to date. Their third release, it sees new boys vocalist Thomas Lundin and bassist Conny Welen settling down nicely alongside comparative veterans Marco A. Nicosia/Mike Wead (guitar) and Johan Bilerhag (drums). And the improvement brought about in this Techno-Thrash outfit by the the change in personnel is immediately obvious.

Lundin's sub-Operatic range, so redolent of CANDLEMASS' Messiah Marcolin, opens new horizons for Wead's songwriting creativity, with the guitar parts reflecting this newfound confidence as Wead (who has recently played with CANDLEMASS and is now helping out KING DIAMOND) and Nicosia expanding on both out-and-out firestorm themes and also on more introspective picking, whilst the rhythm section remains rooted and reliably powerful throughout.

The songs themselves utilise a rather epic style, hinting at WAGNER and RICHARD STRAUSS in a Classical bent, as well as METALLICA, MERCYFUL FATE, VOI VOD and early HELLOWEEN. The combination is never less than agreeable, and on numbers such as "Awakening", "Paradise Of Pain" plus the revamping of early HEXENHAUS cut "Incubus" there is a positive vibration of quality and awesome activity.

It's taken them a few years to make a record that displays their potential, but at last HEXENHAUS sound like a band with a direction and focus. They are fast leaving behind their rather generic beginnings and show signs of becoming a real Metal force.

MALCOLM DOME

PROPHET
Recycled
(Halycon 9-612343-2 - Import)

IMPRESSIVE 75

After their mightliy impressive second album "Cycle Of The Moon" (aside from its dreadful pun-ish cover) which was reviewed way back in issue 27, one would have expected melodic Rockers PROPHET to make serious in-roads towards major success. Yet after a lack of promotion, the band's deal with Megaforce/Atlantic disapeared, and suddenly all went quiet on the PROPHET front.

Until now that is. Without a word of warning PROPHET are back, with a deal on Halcyon Records. "Recycled" is an impressively strong affair from a band who, it would appear, fate has treated none too kindly.

Echoing a heavier feel than the AOR inclined "Cycle Of The Moon", vocalist Russell Arcara shines, whilst the guitar attack of Ken Dubman is enhanced with the help of TT QUICK man Dave DiPietro.

Tracks like "Run With the Pack", "Restless Hunger" and "Peace Of Mind" all utilise powerful riffing with classy choruses, showing that PROPHET certainly deserve more than their current status dictates.

The Dan Hartman-penned "Sides" is the only ballad on offer and alongside "All I Need" is the closest thing to the sound echoed on "Cycle Of The Moon", but that just adds a nice touch of diversity to proceedings.

If anything detracts on "Recycled" then it has to be bass player Scott Metaxas's production. Not bad, but not as full as the band have achieved before, and occasionally making the whole thing sound just a little flat.

Whether "Recycled" will be readily available through the country's import stores I don't know, but I'd like to think so, as "Recycled" will undoubtedly go down well with those of a melodic persuasion.

Ultimately a healthy return.

JERRY EWING

MASSIVE SEPULTURA GIVEAWAY!

It's time to get seriously competition-handed. And this issue, courtesy of those wonderful people at Roadrunner Records, we bring you a truly special SEPULTURA package. First prize is a genuine cymbal as hammered onstage by SEPs' drum demon Igor Cavalera, suitably autographed. But that's not all, because this package also contains a special booklet on the band's history, *plus* a SEPULTURA T-shirt and badge, *plus* a copy of the "Arise" LP, *plus* a Roadrunner T-shirt.

There's also a great second prize of one of Igor's very own drum heads, a copy of the "Arise" LP, a SEPULTURA T-shirt and badge, the aforementioned booklet and a Roadrunner T-shirt.

And there are three more runners-up prizes, each consisting of the "Arise" LP, booklet, SEPULTURA T-shirt and badge.

To win, simply answer the following question:

Name one of the bands who played on the bill with SEPULTURA during their recent tour of the UK

Put your answers on a postcard (or the back of an envelope) and send it to: METAL FORCES SEPULTURA GIVEAWAY, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND.

SINGLES

Reviewed by Denise Stillie

MANIC STREET PREACHERS
Stay Beautiful
(Columbia)

"Stay Beautiful" appears to be a bizzare mixture of stadium guitar and indie pop grooves. All very odd but after a few plays the zingy guitar chorus begins to win you over. They definately fall between two stools. Not immediate but a grower.

HELLFIRE CLUB
Flying Thru Life
(Head)

THE HELLFIRE CLUB, featuring CULT cast off Les Warner, try once more to persuade us that they are worth listening to. They might be "Flying Through Life" but they're also flying through the office and out the door. There isn't much here to keep you interested - it just washes over you. I remain unimpressed.

EUROPE
I'll Cry For You
(Epic)

It'll come as no surprise that the new EUROPE single is a nice slice of commercial Rock. But it is a surprise that it's actually very good. Just the thing to play when your cruising along Malibu. Huge sunny Californian production. I can just picture the video. "I'll Cry For You" was made for heavy air play and MTV rotation. Should be a hit.

MARK SHAW
Under Your Spell
(EMI)

MARK SHAW? Didn't he used to front pop sensations THEN JERICO? That's the man. But now he's teamed up with another bastion of the pop world, Andy Taylor. And we all know Andy's proved his worth in the Rock world. So has does Mark fair? Well it's pretty damn heavy and the melody swings along like a good 'un. Commercial stuff. Who knows?

JELLYFISH
The Scarey-Go-Round EP
(Charisma)

"Now She Knows She's Wrong", taken from the "Scary-Go-Round" E.P., is a nice little ditty that merges the BEATLES with the STRANGLERS. It all seems rather contrived to me or am I just being a cynical bastard. Should have been a Christmas Carol!

THE CULT
Wild Hearted Son
(Beggars Banquet)

Something to restore my faith. This is the best thing THE CULT have done in a long time. "Wild Hearted Son" merges Ian Astbury's obsession for North American Indian culture - prodominant on all Southern Death Cult, Death Cult and the "Dreamtime" and "Love" albums - with their yearning to be big bad Rock'n'Roll mothers. Tribal chanting and nasty guitar friffs from Billy Duffy, it's brilliant.

ATOM SEED
Get In Line
(London)

Fresh from their appearance on the Ruth Rendell T.V. movie, the ATOM SEED punch their way back into our brains with "Get In Line". A scarry monster of song that pulsates with with possitive energy and menacing guitar. A lot heavier than anything they've had to date, it's hard to pin point their usual up front melodies. But just sit back and be blasted!

II TRIBES
II Tribes EP
(Compulsion)

Funky stuff! The first release from this London based quartet puts them somewhere between LIVING COLOUR and DAN REED but they ain't no band wagon jumpers - they were doing this long before anyone else.

Their mix of hardcore Funk and sweetly insane melodies puts them several thousand notches above any other Funk Metal contenders. A class act!

WOLFSBANE
Ezy
(Def American)

Ah, a tantilising taster from their new, as yet unreleased, album "Down Fall The Good Guys". And if this is anything to go by they've matured with leaps and bounds.

Better production has brought the guitar sound to the fore and "Ezy" sassies around with more sex appeal than anything they've done before. Should take them into a different league.

TRIXTER
Give It To Me Good
(MCA)

God awful pap from some American high school kids. Oh this is so squeeky clean it makes you wanna puke all over it. From the picture on the back they must take a full make up crew everywhere with them.

Such saps singing *"give it to me good"*, are they taking the piss or what. Baby Rock'n'Roll for the under tens and over seventies.

They could be Rock's answer to the NEW KIDS. What an awful thought!

ENUFF Z'NUFF
Baby Loves You
(Atco)

The second single to be taken off their blistering follow up to "Enuff Z'Nuff". Stronger than "Mother's Eyes" it possess all the ingredients to make it a monster. There's lots of boy meets girl type stuff, in true ENUFF Z'NUFF's style.

And a chorus that attaches itself to your brain after just one play coupled with Donnie Vie's smoochie lyrics it oughta go far!

CRASH n' BURN
THE NEW SINGLE "HOT LIKE FIRE"
AVAILABLE ON 12" AND CD WITH "BUMP + GRIND"
PLUS SPECIAL BONUS TRACK "DANGEROUS TOY"
OUT MONDAY AUGUST 19
CATCH CRASH N' BURN OUT ON THE ROAD WITH
THE SCREAMING JETS, 9TH SEPT. TO 20TH SEPT.
"DEFINITELY A STEP IN THE RIGHT DIRECTION"
MARK BLAKE - METAL FORCES
RCA
BMG

WARRANT
Quality You Can Taste
(SMV Enterprises/U.S.Import)

Pic John Ricard

I really thought when I heard that WARRANT had a new video out, it was gonna just be "Cherry Pie - The Videos". But "Quality You Can Taste" is much more than that, it's forty eight minutes of pure rock'n'roll fun. You get to see solo footage of Jani Lane previewing cuts from the next album, in the form of "Let's Not Fight", "Pop Music", "Let It Rain" and "Girl Like You". Of course there's also the awesome "Cherry Pie", the moody "I Saw Red", "Blind Faith" and the controversial "Uncle Tom's Cabin". As a bonus you also get an acoustic version of "I Saw Red" which highlights Jani Lane's pure genius in the songwriting department.

In addition you get to see WARRANT having fun on their tour bus and hanging out with their fains. Jani Lane has a lot of ideas that he wants to put across and I think that they come across a lot better on this video than they do when you actually meet the guy. You get to see Jani telling everyone that they have the right to vote and they shouldn't waste it. It's kind of the same deal as his censorship trip.

Overall, WARRANT excel big time on the video front and they really don't deserve the criticism they're currently getting. I think it's basically down to the fact that Jani Lane and Erik Turner always come across as arrogant and they don't realize they're doing it.

Europe has had a rough deal as far as WARRANT videos go, let's hope CBS release this one.

KELV HELLRAZER

ARMORED SAINT
A Trip Thru Red Times
(Metal Blade Vision)

Taking their inspiration specifically from the classic METALLICA longform video "Kliff 'Em All', ARMORED SAINT present here a 50-minute look at their history principally through the eyes of bootleg video 'directors'. They use mainly footage shot by fans over the years, interspersed with brief interview snippets explaining the background to each video, some typical SAINT silliness and the occasional interruption from professionally shot live film.

In many respects, this also acts as a tribute to late guitarist Dave Prichard, who sadly died from leukemia last year. There is much talk from the band about his virtues both as a person and a musician, but this never descends into the depths of either the maudlin or the overtly emotional. However, there is a certain poignancy about the fact that "A Trip..." concludes with footage of Prichard caught live during his last-ever show with the band at The Waters Club in Los Angeles on December 31 1989, playing out of his skin on the song "Book Of Blood", followed by grainy footage of the band performing in Prichard's own living room!

Elsewhere, there is the hilarity of seeing the SAINT ripping through "March Of The Saint" in full stage armour, plus the excessive excitement they obviously felt during their debut visit to Europe to play at the Dynamo Festival - they are captured here rampaging acros "Stricken By Fate". The promotional video for "Can U Deliver" is included, as are two songs from the awesome 'Hell On Wheels' US tour in late '87, when SAINT were opening for HELLOWEEN and GRIM REAPER, in the process wiping both bands off the map!

Overall, this is a fine representation of an excellent band who have always deserved better than they have achieved. It strikes the right balance between humour, zaniness, musicality and serious assessment.

MALCOLM DOME

JANI LANE (WARRANT)

NICKO McBRAIN
Rhythm Of The Beast
(PMI)

Neil Peart aside, drum solos normally offer me an ideal opportunity to empty my bladder or visit the bar! And as such the prospect of a drum tuition video was less than appealing.

MAIDEN sticksman Nicko McBrain is, however, a little more than the usual po-faced Rock School-style presenter, even if some of his *cor-blimey-guvnor* wisecracks and laddish remarks are a little on the embarrassing side. Moreover, his drumming skills are unquestionable and "Rhythm Of The Beast" has something to offer beginners, other professionals and those inbetween.

Expertly photographed, you get the opportunity to see Nicko's left foot doing this and that while his right hand does the other, and even non-musos such as myself found something of interest as Nicko witters on about "yer basic paradiddles" and "yer flams"

There's also the opportunity to see Nicko's cymbal being made (wake up at the back!) at the Paiste centre in Switzerland. And of course a run-through of the man's recent solo single "Rhythm Of The Beast", with MAIDEN guitarist Dave Murray joining in the fun.

Drummers aside, only the most fanatical MAIDEN fan will be able to sit through this more than once! But as a tuition guide it should be an essential purchase for aspiring tub thumpers everywhere!

MARK BLAKE

ALICE COOPER
Prime Cuts - The Alice Cooper Story
(Castle Music Pictures)

The prospect of *The Alice Cooper Story* untold on a video screen before your very eyes is an exciting prospect without a doubt, and "Prime Cuts" does go a long way to telling that story.

Boasting choice cuts such as "Ballad Of Dwight Fry", "Elected", "Billion Dollar Babies", "Welcome To My Nightmare" and "Only Woman Bleed" all the way up to "Department Of Youth", "Poison" and the newie "Hey Stoopid", you would indeed expect this to be the ultimate COOPER item.

That it isn't is not so much down to Castle Music Pictures being inept, but more to the fact that at an hour-and-a-half long, you just can't do justice to COOPER's career.

"Prime Cuts" concentrates, wisely, on COOPER's early career, with words of wisdom from the great man himself, Slash from GN'R, OZZY OSBOURNE, producer Bob Ezrin (who resembles, for all intents and purposes, a yuppie) and manager Shep Gordon. Hence there's much from the likes of "Welcome To My Nightmare", "Killers", "Billion Dollar Babies" and more.

It's interesting to note that Castle have also managed to include material from "Trash", which Epic undoubtedly hold the rights to. However, what "Prime Cuts" *doesn't* do, is spend enough time investigating the "Special Forces", "Flush The Fashion", "Da Da", "Zipper Catches Skin" era COOPER, when the mans career entered the doldrums.

Neither is there much from the renaissance albums "Constrictor" or "Raise Your Fist And Yell". Surely "Teenage Frankenstein" and "Raise Your Fist And Yell" itself would have gone down a treat?!

Ultimately, "Prime Cuts" is a good outing for COOPER-philes, and is an intriguing 90 minutess of entertainment. However, the *ultimate* ALICE COOPER story still awaits being captured on video.

JERRY EWING

TESTAMENT
Seen Between The Lines
(Warner Music Vision)

This 65 minute home video rarely has too many high points amongst its amalgam of privately shot live, interview and backstage footage. The inclusion of the bands four promo videos - "Nobody's Fault", "Practice What You Preach", "Souls Of Black" and "The Legacy" - was obviously essential, but why tag them onto the end of the video? Spacing the promos over the entire programme length would have at least brought some professional quality into the preceedings, as the live footage is poorly shot with its bootleg-qualtiy sound to match.

Older TESTAMENT fans will be disappointed to know that none of the material from the Bay Area outfits debut album "The Legacy" is included. Instead in the live footage, shot during their 1990/91 U.S. tour, we get more recent offerings such as "Greenhouse Effect" and "Sins Of Omission" from "Practice What You Preach", and "Face In The Sky" from last years "Souls Of Black" album. Although the band's second album, 1988's "The New Order", is represented by "Disciples Of The Watch" and "Eerie Inhabitants".

In the interview footage, drummer Louie Clemente recalls how he met Eric Peterson (guitar) and formed the band back in '83, whilst Greg Christian (bass) explains how they had to change their name from LEGACY to TESTAMENT when they discovered another band with the LEGACY monicker just before they began work on their debut album. All basic trivia stuff that any respectable TESTAMENT fan should already know. Maybe an insight into the departure of vocalist Zetro Sousa to EXODUS and the arrival of Chuck Billy would have been a little more interesting?

Other footage includes after show post mortems, groupies, a girl baring her breasts (the tacky material usually reserved for TIGERTAILZ videos) and Chuck Billy falling backwards over a monitor on stage.

Overall, a must for die-hard TESTAMENT fans who'll no doubt enjoy the one viewing before filing into dead storage alongside all the other forgetable documentary type music videos.

It may have worked for METALLICA with "Cliff 'Em All", but bands like TESTAMENT, at this stage of their career, just don't have an eventful enough past or the character to pull it off.

BERNARD DOE

TESTAMENT with fan Adam Sierra

Pic Jenny Raisler

FATAL TOUCH

A five-piece from Toledo, Ohio, perhaps the most surprising aspect of FATAL TOUCH's approach is that is so [British]. Taking their stance from the melodic Hard Rock genre, vocalist Len Snell, guitarists Brian Taylor/Randy Kohler, bassist Nikki Maze and drummer Joe Kondal proffer a sound that is so redolent of early DEF LEPPARD, UFO and SAXON, in the process delivering their music with a considered style and a contemporary, welcome swagger.

The band themseves cite the likes of JOURNEY, OZZY, BOSTON and VAN HALEN as influences, and certainly there is sufficient confidence on their eight-track, self-titled tape to suggest a future beyond the confines of their locale. Yet already they have garnered airplay on local college radio stations and one song, "Mystery Girl" (bright, uptempo, anthemic), was the most requested song for four days in a row on one Ohio station.

Perhaps Snell needs to develop his vocal approach a little - at times he clearly strains to reach the required note - but this aside, the band sound tight, professional and have a worthy melodic notation. Moreover, the combination of Taylor and Kohler is especially impressive. Major labels should prepare their chequebooks pronto.

For further information on the band and their tape, write to: FATAL TOUCH, PO Box 8237, Toledo, Ohio 43605-8237, USA.

MALCOLM DOME

LIFEHOUSE

The second tape from New York-based LIFEHOUSE (last featured in issue 55) is an equally impressive and strong package. Still managing to combine mainstream and left-field influences, much like Milwaukee-based NERVE TWINS, they make for intriguing listening.

Echoing a more solidly Metallic feel than their previous outing, the lack of great production (although it's not bad, just imbued with a kind of *live* feel) is countered with an enthusiastic approach to the music they play.

Indeed only "Soul...." and a re-working of "Tempered And Tortured" (from that first tape) echoes the Funky, almost Sub-Pop style they've toyed with in the past. Elsewhere they're Rocking hard and heavy, guitarist Tony Taylor riffing it up a treat on the likes of "Mindcamp", "Dragging In Everything" and "I'm The Other" (the latter two a staple part of the bands energetic live set).

Once more, another appealing package well worthy of your attention. Vocalist Perry Serpa, bassist Ron Rossnick, drummer Steve Gonzalez and the aforementioned Taylor combine to offer a sound with wide ranging appeal.

Quite frankly, it's suprising that a band like LIFEHOUSE are without a deal whilst a band like THE THROBS, although recently dropped by Geffen, can get a deal in the *first* place. Still, if there's now a gap on the Geffen roster, LIFEHOUSE could ably fill it.

Contact: LIFEHOUSE, Mark IV Management, 209-12 35th Ave, NY 11365, USA.

JERRY EWING

GREEDSVILLE

Newcastle-based four-piece GREEDSVILLE possess a highly developed talent for grabbing your attention, from the luminous, furry fabric housing their demo right down to their hard-to-define brand of Rock, this band are determined to get noticed.

Formed in the Summer of '89 from the ashes of rival local bands, Doug Haze (drums), Mr. Peter Turner (vocals), The Governer (bass) and Dex (guitar) have been friends since their school days.

Their recipe for success hinges on the belief in strong songs and as many live performances as possible. This has proven to be effective since "A Life In The Day Of..." consists of four wide-ranging compositions, each an interesting cocktail of musical styles and provoking lyrics.

It's hard to pinpoint any particular influences, which is rather refreshing, but all four tracks have a definitive thread of GREEDSVILLE running through them. "2 In 1" and "New Year" capture their sound at its best, both melodic and spaced out, the latter contains long stretches of laid-back Psychedelic guitar while the former bounces its way into an incredibly addictive chorus. Guitarist Dex pulls off their mix of genres with ease.

The band possesses a large amount of talent and look sure to be developing in the right direction. If you're interested, you can obtain a demo from: GREEDSVILLE, 29 Station Rd, Stannington, Morpeth, Northumberland, NE61 6DX.

DENISE STILLIE

LOVE AND WAR

From Staffordshire, LOVE AND WAR are a melodic rock four-piece featuring Lee Silver (vocals), Andy Cartwright (guitar/vocals), Malcolm Gould (bass/vocals) and Andy Harper (drums).

A clean production adds the finishing touch to the four tracks recorded on their latest demo. "My Kind Of Party" is thoroughly infectious pop rock with Lee Silver's strong, bluesy vocals adding a welcome rougher edge and holding the song back from AOR blandness. "Honey" is a good deal sleazier and streetwise, and rather reminiscent of early RATT or MÖTLEY CRÜE. A theme which returns on the tapes closing track "Walk Tall" featuring brazen riffs from guitarist Andy Cartwright. LOVE AND WAR's finest moment however comes during "In My Arms"; a prime slice of Americana with the type of chorus that simply cries out for a big budget production.

If this is anything to go by then LOVE AND WAR appear to be one of the few British bands able to carry this type of material off with some degree of conviction. The tape is available for £3.75 inc p+p from: 8 Shirelea Close, Burntwood, Staffs. WS79 8Z, ENGLAND.

MARK BLAKE

STRIKE TWICE

STRIKE TWICE are a massively LA influenced glam band from outta Melville, New York. The guys are Michael Hayes (lead vocals), Rob Luv (guitar), Trixx (guitar), Chaz Domino (bass), Randi Price (drums), and are a Glam fans dream come true. They have a seven-track demo consisting of four songs from 1990, whilst the three others are from 1991 done only on eight track.

"Tuff Luck" is so POISON it's amazing, with Michael Hayes sounding like a younger Bret Michaels. "Back Door" is an absolute classic, a hybrid of RATED X, BLACK N'BLUE and early TUFF. Guitarists Rob Luv and Trixx achieve that massive VAN HALEN rhythm sound. "Get It" continues in the same style - magnificent, the kind of stuff that used to set the Sunset Strip alight before GUNS N'ROSES went and ruined it.

Of the newer material, "Tango" fares well, with Randi Price's nice cowbell work. This cut comes across with a heavy CRÜE influence. "One Night With You" has hit ballad written all over it, and would go across well with old POISON fans.

I'm not really sure what STRIKE TWICE's chances are in 1991, cos Glam is completely outta vogue, but they're probably streetwiser since I received this demo. One of the best things to come out of New York in a while. Contact: STRIKE TWICE, P.O.Box 1567, Melville, NY 11747, USA.

KELV HELLRAZER

BEDLAM

BEDLAM are a Bradford based four piece power outfit who, despite their short existence and having completed just two demos, are already making some very positive moves in their neck of the woods. Comprising Damian Fisher (vocals), Bri Lumb (lead guitar/backing vocals), Chris Hannan (bass/backing vocals) and Graham Clarke (drums), the band are basically purveyors of solid, archetypal hard rock.

This tape features two songs, which the band are currently considering for release as a single. First track, "Same Old Story", is high on melody and carries a spotless all round delivery, particularly in the guitar work of Lumb and Fisher's stylish vocal presence. "Dear Father" meanwhile, is perhaps the better of the two, carrying a nice memorable edge whilst being a tad more restrained musically.

BEDLAM are obviously a talented four piece, although I do think their material would benefit from a little more attack and a stronger degree of their own identity. Nevertheless, a good start. Contact the band at this address for more info: BEDLAM c/o Stuart Firth, 21 Throxenby Way, Clayton, Bradford, BD14 6EU, ENGLAND.

ROB CLYMO

NIGHTLORD

When a band takes its home scene by the throat and really tries to break itself it must have a quality tape to back it up. Doing without these days is plain suicide as NIGHTLORD have often found. Until now that is. Recorded in the band's bedrooms this tape should really be dire, but I don't think I've ever heard a four track do well when exposed to the acoustics of the common bedroom furniture. Surprisingly it's excellent and, despite being remixed, it captures the raw power of this band very well, especially when they indulge in a little of the faster stuff as on "Vote For Me" and "Power Of Hate".

Where NIGHTLORD used to fall down was in their flow, very often chords would seem stranded on little islands of music with only a dull 'thud' of rhythm to accompany them, but now a tightness and freshness brings them closer together and the flow of the music is rapidly improved, as on "Holy Inquisition" where the rhythm is as tight as a duck's behind and the bedroom resounds to an excellent solo from James MacKenzie, a solo not alone in its technicality or grace.

NIGHTLORD should make it, they certainly push themselves hard enough in all the right ways. Now the music's talking. Write to: 3 Manor Drive, Hanworth, Middlesex TW13 6RR, ENGLAND for more assurance.

MIKE EXLEY

TERRORVISION

Some things in life are worth that bit of extra patience. Take TERRORVISION, for example. It may have taken four years and as many attempts at putting their sound down on tape for them to realise their potential but, I'm glad to say, with their fifth and most outstanding demo to date they have achieved a quality almost unsurpassable. The band have distilled their pool of influences to come up with "Pump Action Sunshine" - a masterpiece of modern invention!

Formed at the tail end of 1987 they began life with the monicker SPOILT BRATZ, under which they recorded three demos. The best, "Be My Guest", was a high octane fusion of early BOWIE and ROTH. But as the bands song writing capabilities moved into fourth gear it became obvious that their name didn't reflect the direction in which they were heading.

With a change of name came major label interest in the form of Chrysalis, who financed their next two demos, "Terrorvision" and "Pump Action Sunshine". Grabbing more attention by the minute, Radio One's <Friday Rock Show> broadcast "Pain Reliever" from the "Be My Guest" demo and they played a prestigious support slot under SLAUGHTER at The Marquee.

But "Pump Action Sunshine" is their masterpiece. They have finally come into their own with three songs that reek of originality and possess the kind of energy usually reserved for nuclear fission. A cocktail of jazzed CHILI PEPPERs rhythms shot through with impressive and hard edged guitar courtesy of Mark Yates. Their lyrics too have moved into a realm of their own, especially on "My House" (trials and tribulations of family life) making TERRORVISION the utlimate package. Very here, very now!

Contact: Al Rhodes, A-Rock Management, 24 Manor Way, Batley, West Yorkshire, WF17 7BX.

DENISE STILLIE

OVERLOAD

Picking my way through the ever increasing piles of demo tapes stacked up on every available piece of furniture in the METAL FORCES offices, some mention *has* to be made of South Yorkshire's **COUNTY HIGH**, if only for their sheer persistence!

COUNTY HIGH have bombarded every writer at the magazine with tour dates, biographies, gig tickets, pictures of Bruce Forsyth(!) and general band information. And nestling away at the back of the shelf was a copy of their demo tape "Couldn't Care Less".

What the band may lack in professionalism or even great material they seem to make up for in enthusiasm. And their demo features five spirited stabs of Melodic Hard Rock not dissimilar to early DEF LEPPARD, of which "Another Day" and "Dancin' On A Highwire" are the most impressive. Only "HME" with it's slightly clumsy MAIDEN style timechanges falls a little short of requirements. On the whole "Couldn't Care Less" isn't bad at all, and I have been reliably infomed by a regular at Croydon's Cartoon Club that they turn in an entertaining live performance. One to watch out for perhaps.

Just as promising are **HEADSTRONG**, a five piece from Nottingham, dabbling in a tough Power Metal territory somewhere between ARMORED SAINT and Bay Area faves Y&T. Their demo "Days Of Darkness" kicks off with the ferocious "Setting The Scene", a touch old fashioned perhaps but blessed with some ripping guitar work courtesy of Russel Saxton and Steve Gilbert, and a Dianno-esque vocal performance from lead singer Dean Harris. The band hit a peak with the epic "Out In The Cold" tackling some more serious subject matter and displaying a fine grasp of dynamics.

Unfortunately I'm rather less enthusiastic about **HELL BENT FOR LEATHER's** "Tongue In Yer Ear" demo. It features some highly pedestrian Metal harking back to "Demolition"-era GIRLSCHOOL (and not just because they're female!) but without the naive energy and power of Johnson, McAuliffe etc.. "Black And Blue" is truly horrendous, while "The Fly" and "Wicked Lady" hold some interest if only for the novelty value of some rather iffy backing vocals! Sorry, but this *is* dreadful!

Moving quickly on we find Ontario's **DOUBLE EDGE** demonstrating a reasonable grasp of good songwriting with their most recent demo "Rock With A Reason". The band have been in existence since 1987 and it certainly shows as there's a professional feel to the groups material which is obvious from the off. While I'm slightly unsure about Timothy John Huff's Geddy Lee-style vocals, guitarist Derek Rumball turns in a fine performance on the likes of "Stand And Hold Your Ground" and "Pride And Seek" and the band as a whole have a quirky edge with adds a little colour and personality to their fairly standard Melodic Rock approach.

Coming in from a completely different direction are **NEFARIOUS**, a four piece from Dunstable the bands demo "Satisfication?" lacks production but demonstrates some interesting ideas. Opening track "I've Got News For You" is lean and funky, while "I Don't Believe" and "Euthanasia" have trace elements of London's ATOM SEED in their off-the-wall direction. The overall sound is still a little dull but a superior production could easily instill more of an edge to Simon George's guitar and improve them no end.

ROMA

HELL BENT FOR LEATHER

Disappointingly **OVERVIBES** second demo, the well packaged "Mark Two" arrived with very little information about the band, which is a real shame as this is by far the pick of this months "Overload". Well produced by lead guitarist and vocalist Tommy Salvato, "Mark Two" leans heavily towards SABBATH, MEGADETH and FAITH NO MORE in it's riff heavy approach. While "Show Mercy" and "The Other One" are suitably leaden, "Tears N'Thorns" is subtler and a fine showcase for Salvato's passionate vocals. A very impressive effort.

BOMB SQUAD hail from New Providence, New Jersey and favour an energetic Hard Rock style which is well played, very well produced but fairly average. The band have been in existence for just over two years and feature former OVERKILL drummer Rat Skates. Not quite Speed metal, the band demonstrate a raw, lively style akin to early MAIDEN but without a little more panache.

"Trash, mosh, we don't care, just don't sit there looking scared!" declare Nova Scotia's **ADRENALIN** during "Mosh It Up" the last of four tracks on their first demo. Despite a muddy production this Canadian quintet have come up with a reasonable set of aggressive Metal tracks; plenty of lumbering time changes and huge, grungy riffs, honed to a flawed perfection by recent support slots to the likes of SACRIFICE and DYOXEN.

And finally a burst of good old fashioned British Soft Rock from **ROMA**. "High Life" is a five track demo from this Staffordshire five piece who formed three years ago. It's a slick affair aided by some good songwriting and a tough, yet tuneful approach which really comes to the fore on "Feel It", "Bitta Ruff" and the splendid harmonies and acoustic guitars on "Backtrackin'". ROMA recently won the Radio One Rock Show Rock Wars competition and on the strength of "High Life" it's easy to see why!

MARK BLAKE

COUNTY HIGH: c/o Mark Stuart, 166 Barnsley Road, Wombwell, Barnsley, S.Yorkshire S73 8DP. No price details.

HEADSTRONG: c/o Russ Saxton, Flat 1 51 The Lane, Ailsworth, Notts NG16 2QQ. £2.50 inc. p&p (UK & Eire) £3.00 (overseas)

HELL BENT FOR LEATHER: c/o 39 Amesbury Tower, Westbury estate, London SW8 3LG. No price details.

DOUBLE EDGE: c/o The Rock Pit, 10 Brief Road, Toronto, Ontario M6L 257, Canada. No price details.

NEFARIOUS: c/o Stewart Culley, Nefarious, White Walls, Oldhill Wood, Studham, Nr. Dunstable Beds. LU6 2NF No price details.

OVERVIBES: c/o Overmusic promotion. PO Box 1895. London N4 2JB. £3.80 inc p&p.

BOMB SQUAD: c/o PO Box 781, New Providence, New Jersey 0794 USA. $8.00 inc. p&p.

ADRENALIN: c/o PO Box 3265 D.E.P.S. Dartmouth, Nova Scotia, Canada. $6.00 inc. p&p.

ROMA: c/o #14 Spring Road, Litchfield, Staffs WF13 6BQ. £3.50 inc p&p.

FRONTLINE

SKID ROW
Starplex Amphitheatre, Dallas

America might be going through a deep recession at the moment - something affecting ticket sales on almost every tour across the country - but the combination of GUNS n' ROSES and SKID ROW is one event that is breaking house records everywhere. And whilst it's GUNS who have the profile and engender the controversy, nonetheless New Jersey's SKID ROW are certainly proving to be a formidable opening act, receiving a rapturous response in Dallas from the Texan brand of cattle-necked hombres and styrofoam nubiles with flesh-moistening attitudes.

Onstage, the SKIDS are a remarkable proposition exuding fierce charisma and astonishing energy. They eschew any pretence at pretty-boy Pop and instead go for a ravaging approach that occasionally borders on Thrash, yet still has a sophistication and style born of a sturdy individuality and a respect for songs.

Opening with the title track of second album "Slave To The Grind", the band quickly hit their stride, with guitarists Scotti Hill and Dave 'Snake' Sabo delivering some vituperative riffs providing the perfect platform for Sebastian Bach's six-cylinder vocal tirade, a tour-de-force of thrust and control.

The band's hour-long set drew equally from their two LPs to date. They offered up "Get The Fuck Out", "Riot Act" (dedicated with suitable irony by Bach to "The People of St. Louis and Guns n' Roses singer Axl Rose", following the much-reported riot the week before in the city), "Pyshco-Love" and "Monkey Business" from "Slave...", plus the now-familiar strains of "Big Guns", "Piece Of Me", "18 And Life" (cue lighters in the audience, depsite the blazing daylight), "I Remember You" and perennial anthem "Youth Gone Wild". And just to add a surprise flavour to this sulphurous souffle, the quintet also threw in a rancorous version of the classic "Train Kept A'Rollin'".

It all added up to a supreme performance from one of the world's premier Rock outfits, providing ample proof that few contemporary acts can hope to match their staccato stampede in the live arena.

MALCOLM DOME

DIAMOND HEAD
Borderline, London

To be perfectly honest I wasn't expecting much from this gig, but boy was I wrong. The Kings of NWOBHM were back in a big way and surprised a lot of people. The minute Messrs Harris and Tatler hit the stage it was like the magic had never been away. There is just something about these two that when they get together they ignite a fire. They

SEBASTIAN BACH (SKID ROW)

Pics this page Michael Johansson/Repfoto

tried it apart with RADIO MOSCOW and NOTORIOUS and it just never happened.

Hitting off with newie "Wild In The Streets", London welcomed DIAMOND HEAD back with open arms. The Borderline was packed and even the new yank bands can't pull that off. Covering MONTROSE's "Rock The Nation" was a massive plus point. Now, looking back on it I couldn't picture it working, but with Sean Harris' massively adaptable voice they pulled it off to masses of smiling faces. "In The Heat Of The Night" was the first golden oldie of the night, and was the first real test for their new rhythm section who they got from the tail end of NWOBHM band KARRIER. Musically they couldn't be faulted, the old chestnut from "Canterbury" blew everyone away, but the best was yet to come.

After barraging the crowd with a number of appetizing newies in the form of the bluesy "Let Me Down Easy", "Calling Your Name" and the power metal-like "Run", it was golden oldie time again. "To Heaven From Hell" was sheer ecstasy and Sean Harris was pole vaulting around the stage like he was at Woolwich Tramshed all over again. "Sucking My Love" was outrageous and to describe the crowd reaction would be in a word 'mindblowing'.

They encored with a medley of "Helpless", AC/DC's "Riff Raff", FOCUS' "Hocus Pocus" and their own classic "It's Electric". Believe me, I know you can't picture it, but they really pulled it off. The second encore saw a tape blasting the intro of "Am I Evil" and the place went berserk. I tell you, I couldn't believe I was witnessing a British band in concert. Forget all those over-hyped British bands that we go to see inbetween waiting for the next Yank band to come over, DIAMOND HEAD is pure music, no image, no fashion, no hype and no bullshit. Britain needs DIAMOND HEAD. Miss 'em at your peril...

KELV HELLRAZER

QUEENSRŸCHE/ SUICIDAL TENDENCIES
Meadowlands Arena, New Jersey

Upon first hearing of this bill, I had some reservations about how SUICIDAL TENDENCIES would come across opening for a band as drastically different from their hard-hitting, street-oriented approach as QUEENSRŸCHE is. However, based on this particular performance, I needn't have worried.

Arriving late enough to miss the first couple of tracks of SUICIDAL's set, I was instantly surprised at how well the TENDENCIES were going over with the Meadowlands crowd, a large proportion who were hearing the band's material for the first time. The group seemed in fine form, running through cuts culled mainly from their latest outing, "Lights, Camera...Revolution",
while occasionally pulling a cut or two from their back catalogue for the unenthusiastic but appreciative audience.

Doing their best to take full advantage of the limited space and lights, SUICIDAL didn't quite blow anyone away with their stage presence, but were impressive nevertheless, particularly when you consider that they were relying on nothing but their raw energy for visual entertainment. Vocalist Mike Muir in particular was as animated as ever, running around the stage in his typical manical fashion and delivering long-winded, breathless raps that were truly a refreshing experience, even if they were thoroughly rehearsed.

MIKE MUIR (SUICIDAL TENDENCIES)

Pic John Ricard

Overall, it was a strong New York arena debut for the LA combo who are easily one of the most unique and consistently enjoyable acts out today.

Having heard about QUEENSRŸCHE's amazing light show prior to witnessing it first-hand, I knew to expect one of the most professional concert performances in a long while from the Seattle quintet. Needless to say, the boys didn't disappoint, although much to my surprise, they virtually ignored the early material (circa "Queen Of The Reich"/"Warning"/"Rage For Order"), which this here writer was particularly looking forward to hearing.

Opening with "Resistance" off their platinum "Empire" release, the band looked and sounded fresher and better than ever, with possible only vocalist Geoff Tate straining a bit with some of the higher notes (understandably so, considering he was suffering from slight laryngitis at the time of the gig). This said, he put in an excellent show, never allowing his physical difficulties to become obvious or affect his enthusiasm for the gig.

Although the whole show was delivered with incredible professionalism and breathtaking musical ability, it was the "Operation: Mindcrime" portion of the performance that really made this one of the most memorable concerts I'd witnessed in a long time. Playing the whole record from beginning to end, the band relied on two huge screens behind them to highlight the storyline behind the music, succeeding in creating the sort of mood that only the most gifted of arena acts are capable of producing. The sound was equally unbelievable, with drummer Scott Rockenfield particularly benefitting from the crystal-clear mix, proving once and for all that he is one of rock's premier skinsmen.

If there was any other flaw with QUEENSRŸCHE's performance this evening, it could have only been the fact that they chose to end the evening with the rather pace-slowing "Silent Lucidity", which was impressively done but still a bit laid-back compared to the high-energy nature of the bulk of the rest of the material.

Anyway, this minor complaint aside, QUEENSRŸCHE rocked the house thoroughly and proved beyond a shadow of a doubt that their place is among the most talented and most important rock outfits of the past decade. As one of the last few real bands in a sea of pretenders, QUEENSRŸCHE is destined to be around a long, long time.

BORIVOJ KRGIN

FOREIGNER/ WALK ON FIRE
Marquee, London

AOR bliss? Oh too true dear reader! Cynics may scoff, they always will, but tonight The Marquee was treated to two fine representations of British AOR, the like of which should bring American audiences to their knees!

First up were new boys WALK ON FIRE, a band that occupy a space close to the Ewing heart, and after a raucous and at times ragged set, it would appear that much of the sold-out audience had taken to the band in a big way, at least if their rapturous applause was anything to go by.

Set opener "Heart Of Gold" was a sonic disaster, with samples and general sound wandering in and out of the mix, but through it the band fought with a solid determination that lent an aggressive and heavier than normal sound to their set. By the time they offered up three new numbers, "Love Is The Colour", "Save Your Lies" and "Pleasure And Pain", they were Rocking in a manner that I'd never seen before.

Rock 'n' Roll was never meant to be perfect, and tonight WALK ON FIRE triumphed through sheer blood and guts determination. On record in the past they've been slick. Live they've always injected a little extra venom. Tonight they rocked their hearts out.

As for FOREIGNER, well, the subject of some complaint of late in MF, it's apparant that however hard they try, most people aren't going to give them a chance. That in itself probably won't

GEOFF TATE & CHRIS DEGARMO (QUEENSRŸCHE)

Pic Stuart Taylor

affect them too much as so many people buy their records anyway, and the fact that tonight's gig was barely promoted yet *still* sold out pays testament to their attraction.

But the mere fact that FOREIGNER were here at The Marquee (and this was no industry get-together but a proper gig) is evidence enough that FOREIGNER are taking strident steps to rid themselves of the *arena ballad band* tag that's hung, albatross-like around their collective necks since the airplay overkill of "I Want To Know What Love Is". That won't convince the band's detractors, but they'll never change their minds anyway.

But not only was tonight FOREIGNER's first ever European club gig, but the first chance for a live audience to catch the new boy Johnny Edwards handling vocal duties. So let's get the comparisons over and done with now. No, he's not as good a singer as the much missed Lou Gramm, but that's the only area where he falls down. And he proved that whilst he could handle the older songs admirably (especially "Waiting For A Girl Like You"), he shone on the new stuff. But that aside, he certainly made the girls cramming the front of the stage go weak at the knees, and easily outclassed Gramm in the visual performance stakes.

As for the choice of songs, well it was basically greatest hits with some of the best numbers of the highly impressive "Unusual Heat" showing Edwards will prove to be a well-chosen replacement in time.

"Long Way From Home" rolled into "Double Vision", "Low Down And Dirty" proved they're Rocking stronger today than at least five years ago, "Feels Like The First Time", "Cold As Ice", "Dirty White Boy", melodic Rock classics that thrilled a crowd (including METALLICA's James Hetfield and Lars Ulrich) witnessing that which I really thought impossible.

Of the new songs "Moment Of Truth" and "I'll Fight For You" shone out, instilled with a class and passion learnt over the years. But the highpoint of the set has to be the AOR delights of "Urgent" and "Juke Box Hero" from the classic "4" album. The former easing its way out of the speakers on a heavier vibe than its vinyl counterpart, the latter a real blaster featuring a tearing solo from Mick Jones.

"I Want To Know What Love Is" we could have been spared as first encore, but "Hot Blooded" rounded the evening off to hearty cheers.

For all that Mick Jones looked like your Grandad and drummer Dennis Elliot looked totally out of place, everyone looked to be enjoying themselves (especially Edwards and bassist Rick Wills), and the sound was good, heavy and solid.

Tonight FOREIGNER proved themselves to be a valid Rock concern. Sure they may be getting on a bit and some Metalheads won't give them the time of day, but anyone who saw this gig will know that they witnessed a classic performance from a classic band.

JERRY EWING

FOREIGNER (l-r) MICK JONES, RICK WILLS and JOHNNY EDWARDS

Pic Paul Smith

THE BEYOND
The Where House, Derby

FOREIGNER at The Marquee one night, THE BEYOND playing their home town the next. Whatever next?

I'll tell you what next: Neil Cooper, the band's drummer, jabbing a finger in my ribs and reminding me that, one drunken night at The Marquee some two years ago, I'd burbled something about THE BEYOND being merely FAITH NO MORE without the keyboards. Talk about a good memory!!

Tonight, THE BEYOND were not FAITH NO MORE without the keyboards. Tonight, playing host to an adoring home crowd in a venue so new even the toilets smelt of paint, THE BEYOND ripped through a heated set that did justice to material which, unfortunately, I find somewhat flat on vinyl.

Once you've witnessed THE BEYOND live you'll know that "Crawl", the band's Harvest debut, doesn't do them justice. "One Step Too Far" is blessed with a stronger melody than its vinyl counterpart and is easily the highpoint of an aggressively paced set.

Whilst guitarist Andy Gatford teeters over the front few, leering manically, vocalist John Witby thankfully avoids the stereo-typed *Patton-esque* stage manner adopted by the ATOM SEED's Paul Cunningham (probably THE BEYOND's closest rivals in this country), tearing from stage left to stage right, proving to be an effective frontman.

"No Excuse", a taster of the band's independent past, is greeted with a mighty response, whilst "No More Happy Ever After" takes a Jazz-like route reminding one of PRIMUS. In fact, with the band's effective stop/start time changes, their frequent excursions into weirdness and Witby's sometimes alternative-like vocals, THE BEYOND could be described as a melting pot of PRIMUS, METALLICA and EMF!

"Lead The Blind" is probably the weakest song in the set, but they close in a blast of pure Punk energy that is most satisfying, whilst rounding off the night with an encore of the wonderful "Touch Me I'm Sick".

THE BEYOND may not be everybody's cup of tea, and it may take a few years for their ideas to come to complete fruition, but they're off to a good start. Imbued with serious attitude, I'm sure they'll go far.

JERRY EWING

KINGOFTHEHILL/ BIG MACHINE
Marquee, London

BIG MACHINE appear to be creating a bit of a buzz of late. "*You'll like them*" I was told, and I did! Young British Metal, straight in the face, without too much tendency to lean on the past or too much room for niceties.

There are currently two schools of thought where KINGOFTHEHILL are concerned, both of which have given me a good earbashing of late. They are extremely naff or they are extremely brilliant! And I couldn't agree more.

You see they are the perfect fusion of OTT showmanship and the next big thing from the gool old U.S. of A. They're naffer than a pair of yellow spandex and equally blinding.

The focal point of their cool, or not, as the case may be, is singer Frankie. A rare specimen whose component parts consist of Diamond Dave theatrics (we witnessed a change of clothes about halfway through the set) and Kylie bimboism.

This man is about as backwards in coming forward as MADONNA! With more moves than MC HAMMER he cavorts around the stage like an alley cat in heat, at times provoking guitarist Jimmy Griffin into taking part in a two mna sparring match.

There ain't much to fault them musically, drummer Vito Bano surveys the whole ridiculous scene from on high whilst beating the shit out of his kit in true hard bastard style, while Jimmy just keeps letting loose those big, fat commercial riffs from hell!

The punters' enthusiasm for the St. Loius quartet was obvious, if not entirely brimming over. They managed to pull quite a crowd considering their debut LP ain't even hit the streets yet.

We were treated to a few numbers that are sure to become welded in the mind once you've acquired the album, the most outstanding of which was "Electric Riot" - this baby has a hook big enough to land s sperm whale!

Well, the jury is still out but I'm pretty sure I'll check them out next time they hit these shores.

DENISE STILLIE

STRANGE GIRLS
Marquee, London

It's very easy to get precious and overly critical of occasions such as this one. STRANGE GIRLS are not gonna take the world by storm. Nor are they about to break down musical boundaries. They are purely and simply a combination of five female musos out to enjoy themselves. And that is the only level on which this show may be judged.

Precisely what made Toyah team up with GIRLSCHOOL members Kim McAuliffe and Cris Bonacci, plus former GIRLSCHOOL bassist Enid Williams (now sporting spikey blonde hair and apparently heavily involved in Opera), plus French drummer Lydie remains open to speculation. But here they were, onstage at The Marquee performing a combination of TOYAH originals ("It's A Mystery", "Thunder In The Mountains", "Ieya"), GIRLSCHOOL numbers ("Hit & Run", "Action", "Emergency"), covers (ZEPPELIN's "Misty Mountain Hop", the STONES' "Live With Me", ZZ's "Tush" and BOWIE's "Rebel, Rebel") and new STRANGE GIRLS material ("Not The Woman I Am" and "Now My Life Has Just Begun").

Musically, it has to be said that the whole thing was something of a mess, with TOYAH's Operatically-styled vocals hardly fitting in with the scatterbrain Rock'n'Roll aptitude of the rest. But the crowd were totally sold on the idea, and... What the hell it was meant to be fun rather than a recital at the local musical conservatory.

MALCOLM DOME

CUMBRIA ROCK FESTIVAL

Derwent Park, Workington

The Second Annual Cumbria Rock Festival might have been blighted by poor weather, the fact that BLACKFOOT, LOUD and CHEAP & NASTY pulled out at the last minute, and a less than healthy attendance. But let's give credit to the organisers for trying to put together an interesting *British* bill. Perhaps next year (with a projected shift of venue), the music industry in this country will see fit to give some much-needed support to the promoters, as they do their best to provide an outlet for UK talent. But enough of this carping, on with the show...

All pics Les Walmsley

ATOM SEED

RATTLESNAKE KISS

Birmingham band RATTLESNAKE KISS are still very much in the embryonic stage of their career. And faced with an apathetic crowd cowering in the semi-gloom plus an appalling sound they were never in with much of a chance of moving the earth. Still, with songs like the steady "Sad Suzie", the surging "Wake Up" and the bluesy "Railroad", they did display promise. It just needs time to grow.

MALCOLM DOME

SWEET ADDICTION

Proceedings may have been lacklustre so far, but Mancunian four-piece SWEET ADDICTION tried in vain to raise the temperature with their spirited brand of bluesy Rock 'n' Roll. Unfortunately, save for their current single "Enough Is Enough", the band's material was far too underdeveloped to rouse a crowd huddling under a darkened cloud canopy. They looked colourful, moved around a fair bit and were blessed with a seemingly care-free wandering attitude. But they didn't possess the overall ability to get the crowd on their feet. A pity!

JERRY EWING

JAGGED EDGE

As the sun started to show its face for the first time this afternoon, JAGGED EDGE vocalist Matti Alfonzetti and guitarist Myke Gray worked their way through the well-thumbed guide to Rock Star posing, but sadly without the songs to match.

"Liar" and "You Don't Love Me" threatened momentarily to break sweat, but there's still a decidedly mundane air to so much of what JAGGED EDGE do that no amount of musical virtuosity can adequately compensate for the glaring shortage of decent material.If they can inject a little personality and character into their songwriting their luck may finally change. And contrary to rumour, the band aren't about to split up.

MARK BLAKE

FM

FM

The return of FM, clearly one of Britain's finest ever melodic Hard Rock bands, was eagerly awaited in the Ewing camp. And whilst the band's revamped line-up Rocked big time, something, somewhere seemed missing. I dunno, maybe it was just me, 'cos the crowd lapped it up, but a total lack of new songs and a batch of THIN LIZZY covers weren't really what I wanted to hear. Having said that, the joy of "I Belong To The Night", "The Other Side Of Midnight", an excellent "That Girl", "Bad Luck" and "Don't Stop" hoisted them head and shoulders above the rest of the bill for quality material. And hearing Steve Overland's gut wrenching vocal performance of MARVIN GAYE's "I Heard It Through The Grapevine" simply sent shivers down the spine.

That said, at times Overland did look uncomfortable on stage, and with new boy Andy Barnett (guitar), Merv Goldsworthy (bass) and the effervescent drummer Pete Jupp giving it their all, he sometimes looked a little too static. At the end of the day I guessed my own expectations overshadowed FM's set which is ultimately harsh on the band (and seeing them destroy Nottingham a couple of nights later proves they've still got a lot to give).No, in reality FM got the crowd on their feet and made the sun come out. I guess I was just being a miserable bastard!

JERRY EWING

ATOM SEED

ATOM SEED gave the day its first real shot of adrenalin and blazed enthusiastically through their set, although they never quite seemed to gel properly. Hindered by monitor problems they previewed two newies, of which "Love, Money And Hate" proved to be the sprightlier. Elsewhere, the monstrous "Castles In The Sky" and a vibrant "What You Say" sported all their usual charm.

Star of the show? Paul Cunningham, whose boxing skills were noticeable as he sparred his way around ever-grinning bassist Chris Dale and that nippy six-stringer Simon Jones. "Rebel" and "What" were meaty closers, but my fondest memory is Cunningham's attempts to scale the stage framework whilst singing. Not at all easy. A good show, although not ATOM SEED at their best.

ROB CLYMO

WOLFSBANE

Not wanting to be outdone Blaze Bayley also did his fair share of acrobatics, but much like ATOM SEED, WOLFSBANE weren't at their best either.Similarly previewing new tunes ("Smashed And Blind" and a bouncy "Dead At Last" being the best), the Tamworth terrors didn't really gain their full momentum until the latter half of the set.

An impromptu "Summer Holiday" was the sort of daft nonsense we've come to expect, whilst the likes of "Loco" and "Paint The Town Red" simply proved how endearingly catchy yet heavy WOLFSBANE can be. Ending with "You Really Got Me", the WOLFies were pure Heavy Metal pantomime and you would've had to try bloody hard not to like 'em.

ROB CLYMO

THE ALMIGHTY

The day was in desperate need of a mighty performance to lift the steadily growing crowd and really take the festival into orbit, and THE ALMIGHTY were always hot favourites to do precisely that. Needless to say, the Scottish awesome foursome delivered everything expected of them, proving in the process to be the day's highlight.

Opening with a thirsting double salvo of "Destroyed" and "Full Force Lovin' Machine", the band literally carried the ecstatic fans along on a tidal wave of emotion and high-brand energy that never slackened. Sure, THE ALMIGHTY played safe, storming through material that has now become so familiar it's guaranteed to get a strong reaction whatever the conditions. But festivals thrive on atmosphere - and nothing is as certain to move an audience standing in the open air than the familiar strains of such numbers as "Wild And Wonderful", "Devil's Toy" and "A Little Lost Sometimes". and when such tunes were delivered by a band in peak condition, the result was obvious; sheer bliss.

MALCOLM DOME

THE ALMIGHTY

MARILLION

It takes grit and determination to stand on a freezing cold rugby pitch on a saturday night watching MARILLION go through their paces. They are not, and probably never will be, an ideal festival band, and adverse weather conditions plus a rather fiery showing from THE ALMIGHTY knocked the edge off the band's headline performance at Cumbria.

But MARILLION have now lost the excess baggage that hindered them in the past, and with Steve Hogarth at the reins the band have made the long overdue transition to becoming an altogether more commercial yet musically satisfying entity, well represented by the likes of "Splintering Heart" and "Holidays In Eden".

MARILLION appear to have discarded a great deal of their pomp and circumstance, without losing that cutting edge. The simple, yet effective power of "Cover My Eyes", "Hooks In You" and the highly atmospheric "Easter" proved to be streets ahead of the art school posturing of old.

Despite the difficult circumstances they still managed to pull off a worthy performance. An unlikely headliner, but an impressive finish to a rather lacklustre day.

MARK BLAKE

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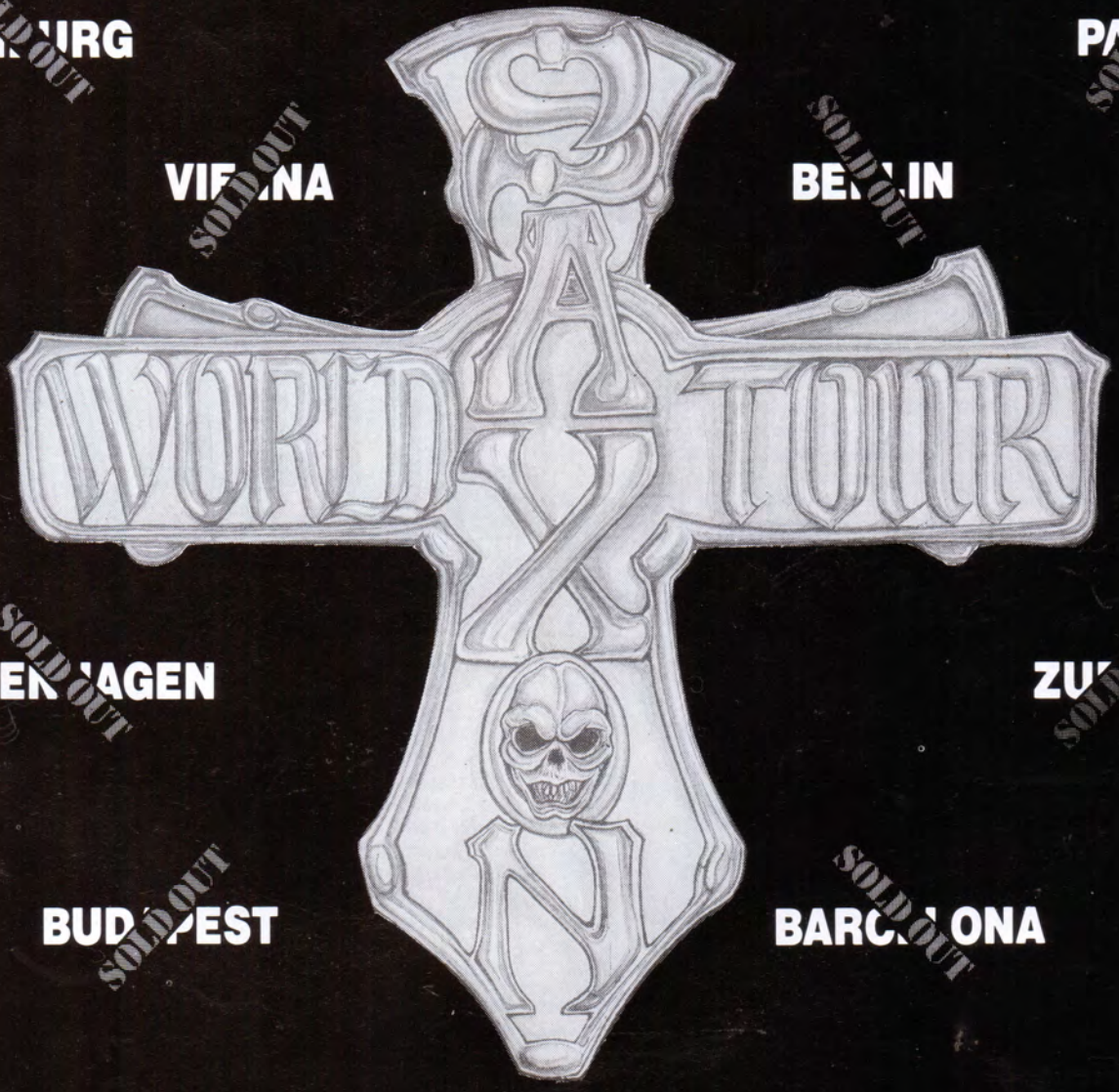
SOLD OUT — VIENNA

SOLD OUT — BERLIN



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RETURN TO BRITAIN WITH A VENGEANCE!

SEPTEMBER '91

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14: LOWESTOFT WAVENY LEISURE CENTRE
15: OFF
16: BOURNEMOUTH ACADEMY
17: PLYMOUTH ACADEMY
18: EXETER PLAZA
19: BIRMINGHAM HUMMINGBIRD
20: BRENTWOOD LEISURE CENTRE
21: COVENTRY TIC TOC
22: YORK BARBICAN CENTRE
23: NOTTINGHAM ROCK CITY
24: MANCHESTER INTERNATIONAL II
25: STOKE QUEENS THEATRE
26: BLACKBURN KING GEORGES HALL
27: HULL CITY HALL
28: REDCAR BOWL
29: OFF
30: BRISTOL BIERKELLER

OCTOBER '91

1: WORTHING ASSEMBLY ROOMS
2: IPSWICH THE REGENT THEATRE
3: OFF
4: HEREFORD PARK HALL
5: PETERBOROUGH THE CRESSET
6: MAIDSTONE LEISURE CENTRE
7: MOTHERWELL CIVIC CENTRE

MILTON KEYNES WOUGHTON CENTRE
TO BE CONFIRMED

WE THANK YOU 200,000 TIMES FOR MAKING 'SOLID BALL OF ROCK' SUCH A SUCCESSFUL ALBUM

OUT OF This World

Edited by JERRY EWING

Here we are once more with another ***OUT OF THIS WORLD****. Now that it's over, I can't praise highly enough Anglia's* ***Chimera****. A fine series that did justice to Stephen Gallagher's novel. If you missed it then hard luck!*

Some news concerning the new ***Nightmare On Elm Street*** *movie. The soundtrack for* ***Freddy's Dead: THe Final Nightmare*** *will be issued through Metal Blade Records on September 23, and features JOHNNY LAW, JUNK MONKEYS, plus two unreleased IGGY POP tracks amongst others. No release date has been set for the film and it is still not known whether the film will get a theatrical release in this country or whether it will just come out on video.*

Look out for the chance to win a copy of ***Cover Up*** *this month or better still, a rather nice* ***Cover Up*** *jacket in another exclusive* ***Out Of This World*** *competition.*

VIDEO RELEASES

Cover Up (Guild - 18) is a political thriller full of intrigue set in Israel. Starring man mountain Dolph Lundgren as reporter Mike Anderson and the excellent Louis Gossett Jr. (**Iron Eagle**), the basic tale is one of a military cover up over a recently-discovered nerve gas that has devastating effects.

The plot twists this way and that as Anderson desperately tries to discover exactly what is going on before it's too late. Friends supposedly die before his eyes, before cropping up later as part of the plot.

Someone is getting ready to wipe out 100,000 innocent civilians in order to start an international situation. Why? Anderson has to fight all the way to get the answer.

Despite a static performance from Lundgren and being able to suss out what's going to happen halfway through the film, **Cover Up** is an enjoyable romp with some good effects. And the introduction of newcommer Lisa Berkley as Anderson's old girlfriend Susan is a definite plus point in my book.

Tatie Danielle (Palace), is a brilliant dark satire on old age and cunning. It's in French, so expect subtitles, but it displays perfectly how the old can become cantankerous manipulators.

Tatie herself is an old woman who persecutes her long-suffering housekeeper Odile in a brutal and conniving manner, eventually resulting in the housekeeper's death.

At this point, Danielle's long-suffering family take her in, allowing her to get up to even more mischief, before they've had enough and up and leave for Greece!

A great film that'll have you hating the evil perpetrated by the elderly.

Now, I've always been a big fan of Ken Russell's films, and the likes of **The Music Lovers**, **Tommy**, **Gothic** and **Lair Of the White Worm** are all big favourites of mine. But with **Whore** (Palace - 18) he's come up with a bit of a stinker.

COVER UP

AY CARMELA

TATIE DANIELLE

The tale of a rather less-than-happy hooker (as the title implies), the lead role is handled by the less-than-impressive Theresa Russell, who in reality, is the main problem with the film. Her acting is atrocious, and not even the appearance of the excellent Antonio Fargus (Huggy Bear from **Starsky And Hutch**) can raise the overall performance **Whore** offers up.

Despite the fact **Whore** should have been an intriguing look at the dark and seedy life of a prostitute it falls well short of what it could have been. Mr. Russell, I expect more from you than this!

Equally disappointing/hard to get into is **Ay Carmella** (Palace). Set during the Spanish Civil War it tells the story of two Republicans, Carmella and Paulino, who are also members of a touring theatre troupe.

Eventually they are caught by Franco's troops and are forced to put on a show to save their necks.

Once more in a foreign language, this is heavy going, the kind of thing that would appear on Channel 4 late at night, and quite frankly is best avoided.

Finally, **The Hairdresser's Husband** (Palace) is a quirky tale of sexual oddity set in France. Young Antoine is captivated by a hairdresser at an early age, thus starting an infatuation that leads him to want to marry a hairdresser.

Eventually his dreams come true and he marries Mathilde. The couple enter into a state of married bliss, Antoine the doting husband, whilst his wife cuts hair. The characters she serves, however, are somewhat strange to say the least!

But not as strange as Antoine turns out to be. His secret passion is wild Arabic dancing! It all may sound rather odd, and it is, but still makes for intriguing viewing.

JERRY EWING

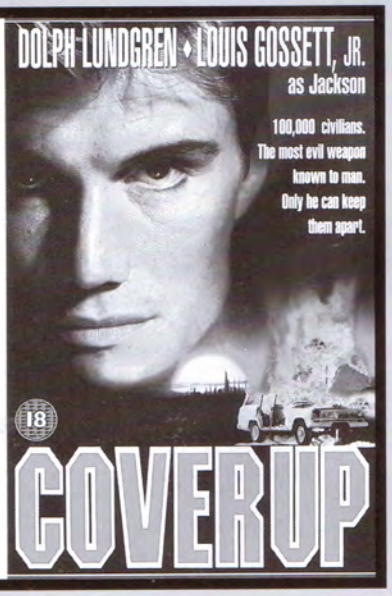
Well, a varied bunch this month, with European offerings weighing in quite heavily. We're already amassing next month's offerings and it's starting to look like a goodie, so until then , happy viewing and see ya next month!

COVER UP COMPETITION

We've got ten copies of **Cover Up** to be won, as well as one fine **Cover Up** jacket. First out of the hat will win a copy of the video and the jacket, whilst the next nine people will win a copy of the video. As usual, for your chance to win just answer the following question:

Star of Cover Up, Dolph Lundgren, starred with Sylvester Stallone in one of the Rocky films. Which one?

Send your answer on a postcard to:
COVER UP COMPETITION, Metal Forces, Suite 16, 46-48 Osnaburgh Street, London, NW1 3ND.



PLAYLISTS

BERNARD DOE
1. Metallica - METALLICA (Vertigo LP)
2. Unquestionable Presence - ATHEIST (Advance LP Tape)
3. You Can't Keep Living This Way - NEW ENGLAND (Streetlink LP)
4. Mental Vortex - CORONER (Noise LP)
5. Lucy Brown - LUCY BROWN (Megaforce/Atlantic LP)

MALCOLM DOME
1. Metallica - METALLICA (Vertigo LP)
2. Civil War - GUNS N'ROSES (Geffen 45 B-side)
3. RTZ - RTZ (Giant LP)
4. The Storm - THE STORM (Interscope LP)
5. Butchered At Birth - CANNIBAL CORPSE (Metal Blade LP)

JERRY EWING
1. Metallica - METALLICA (Vertigo LP)
2. The Storm - THE STORM (Interscope LP)
3. Bareback - WILD HORSES (Atlantic Import LP)
4. Takin' It To The Streets - FM (MFN Advance Tape)
5. Down Fall The Good Guys - WOLFSBANE (Def American Advance Tape)

KEN ANTHONY
1. HELTER SKELTER (U.S.Demo)
2. BAD ANGELS (U.S.Demo)
3. Outlaw Blood - OUTLAW BLOOD (Atco LP)
4. WANTED (U.S.Demo)
5. Sixes, Sevens And Nines - JUNKYARD (Geffen LP)

MARK BLAKE
1. Roll The Bones - RUSH (Advance LP Tape)
2. The Storm - THE STORM (Interscope LP)
3. Galactic Cowboys - GALACTIC COWBOYS (Geffen/MCA LP)
4. You Can't Keep Living This Way - NEW ENGLAND (Streetlink LP)
5. Metallica - METALLICA (Vertigo LP)

ROB CLYMO
1. Metallica - METALLICA (Vertigo LP)
2. Mental Vortex - CORONER (Noise LP)
3. Seasons In The Abyss - SLAYER (Remixed Def American EP)
4. Horrorscope - OVER KILL (Megaforce/Atlantic LP)
5. Welcome To The Wrecking Ball - VICIOUS RUMORS (Atlantic LP)

MIKE EXLEY
1. A Social Grace - PYCHOTIC WALTZ (Rising Sun LP)
2. Ghosts - TECHNO ANIMAL (Papalogical LP)
3. Epidemic - PANIC (Metal Blade LP)
4. Final Flight - RECIPIENTS OF DEATH (Wild Rags LP)
5. Into The Depths Of Sorrow - SOLITUDE AETURNUS (Roadracer LP)

KELV HELLRAZER
1. Something To Believe In - POISON (Acoustic Version From Swallow This Live on Capitol Records)
2. Flesh And Blood The Videos - POISON (PMI Video)
3. Cold Beer And A Hat Full Of Fun - SATERIA (Advance LP Tape)
4. Amy - HARD KNOX (USA 4-Track Demo)
5. Antique Wine And Roses - SCARLET FEVER (4-Track Album Advance)

BORIVOJ KRGIN
1. Metallica - METALLICA (Vertigo LP)
2. Human - DEATH (Advance LP Tape)
3. Unquestionable Presence - ATHEIST (Advance LP Tape)
4. Testimony Of The Ancients - PESTILENCE (Roadracer Advance Tape)
5. Like An Ever Flowing Stream - DISMEMBER (Nuclear Blast LP)

JOHN RICARD
1. Pearl Jam - PEARL JAM (Epic EP)
2. Hollywood Vampires - L.A.GUNS (Mercury LP)
3. BlackEyed Susan - BLACKEYED SUSAN (Vertigo LP)
4. Attack Of The Killer B's - ANTHRAX (Megaforce/Island)
5. STYGIAN (U.S.Demo)

DAVE SHACK
1. Fever - CRASH 'N BURN (RCA LP)
2. Enter Sandman - METALLICA (Vertigo 12" EP)
3. Knockout - BONFIRE (RCA LP)
4. F.U.C.K. - VAN HALEN (Warner Bros LP)
5. All For One - THE SCREAMING JETS (RooArt LP)

GARRY SHARPE-YOUNG
1. All For One - THE SCREAMING JETS (RooArt LP)
2. Kingofthehill - KINGOFTHEHILL (SBK LP)
3. Strange And Beautiful - CRIMSON GLORY (Roadrunner LP)
4. WRAITH (UK Demo)
5. Lights Out - UFO (Episode LP)

READERS ALBUM CHART

1	1	Arise - SEPULTURA (Roadracer)
2	7	Slave To The Grind - SKID ROW (Atlantic)
3	-	Attack Of The Killer B's - ANTHRAX (Megaforce/Island)
4	2	Blessed Are The Sick - MORBID ANGEL (Earache)
5	6	Young Gods - LITTLE ANGELS (Polydor)
6	3	Seasons In The Abyss - SLAYER (Def American)
7	11	Pornograffitti - EXTREME (A&M)
8	4	...And Justice For All - METALLICA (Vertigo)
9	8	Empire - QUEENSRŸCHE (EMI America)
10	12	Mind Funk - MIND FUNK (Epic)
11	5	Persistence Of Time - ANTHRAX (Megaforce/Island)
12	-	From Beyond - MASSACRE (Earache)
13	17	Sanity Obscure - BELIEVER (RC Records)
14	20	For Unlawful Carnal Knowledge - VAN HALEN (Warner Bros)
15	9	Rust In Peace - MEGADETH (Capitol)
16	13	The Razors Edge - AC/DC (Atco)
17	21	Symbol Of Salvation - ARMORED SAINT (Metal Blade)
18	14	Soul Destruction - THE ALMIGHTY (Polydor)
19	10	Live At The Brixton Academy - FAITH NO MORE (Slash/London)
20	-	Hey Stoopid - ALICE COOPER (Epic)
21	15	The Human Factor - METAL CHURCH (Epic)
22	-	The Heat - DAN REED NETWORK (Mercury)
23	24	Drugs, God And The New Republic - WARRIOR SOUL (Geffen)
24	23	Mental Funeral - AUTOPSY (Peaceville)
25	16	Sailing The Seas Of Cheese - PRIMUS (Interscope)
26	-	Hollywood Vampires - L.A.GUNS (Mercury)
27	22	Dancin' On Coals - BANG TANGO (Mechanic)
28	25	Times Up - LIVING COLOUR (Epic)
29	-	Crawl - THE BEYOND (Harvest)
30	19	In This Life - MORDRED (Noise)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next Readers Album Chart to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, England.

MEAT LOAF GIVEAWAY

WIN ONE OF TEN CD'S

We love you Billy, we do, we love you Billy, we do..... Wait, that's silly! Let's get on with business. Courtesy of Billy The Kid at the Epic Press Office we've got ten copies of the new, revamped "Bat Out Of Hell" CD to give away.

"Bat Out Of Hell" was first released in 1977, and ended up in the charts for simply ages. The highlight is undoubtedly the title track, a true Heavy Rock classic, but on this new version there's also MEAT LOAF's hit single "Deadringer For Love", which also features AOR songstress CHER.

To win one of these CDs, simply supply us with your name and address when you vote in the Readers' Album Chart (see details above). Alternatively, you can ring our special competition phone line on 0898 888 628 (see page 79).

Closing date for entries is Monday September 9th 1991, and please remember to mark your entries "Meat Loaf" and send them to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London, NW1 3ND, ENGLAND.

BACK ISSUES

NO.34: EXODUS front cover and interview, ATROPHY poster, Heathen, Killer Dwarfs, Anthrax, Celtic Frost, Helstar, Sacred Reich, Mantas, Wrathchild (US), Realm, Coroner, Excalibur, Torture, Beowulf, Wargasm, U.S.I., Witness, Quireboys, Uncle Sam.

NO.35: YNGWIE J.MALSTEEN front cover and interview, KREATOR poster, Metal Church, Napalm Death, Bathory, Dream Theater, Joshua, Vendetta, Winger, Tommi Gunn, Love/Hate, Chrome Molly, Murphy;s Law, Omen, Iceage, No For An Answer, Pestilence, Kruiz, I.N.C., Marshall Law, Vicious Rumors, April 16th.

NO.36: TESLA front cover and interview, KING DIAMOND poster, Kreator, Defiance, Fate, Deathrow, Anvil, Motorhead, Razor, Gang Green, Manowar, Crumbsuckers, Powermad, Apocrypha, Wrecking Crew, Tattoo, School Of Violence, Wraith, 1988 Poll Results, Alan Atkins, Michael Wilson.

NO.37: SEPULTURA front cover and interview, ICE AGE poster, Gary Moore, W.A.S.P., Annihilator, Prong, Quick Change, Slammer, Running Wild, Sacrilege, David T. Chastain, Hexenhaus, Law And Order, Vow Wow, Warrant, T.N.T., Zed Yago, Maximum, Stage Dolls, Autopsy, Mammoth, M.O.D., Kidd Comet, No Excuse.

NO.38: MORTAL SIN front cover, interview and free flexi-disc, Scorpions, Alexa, Doro Pesch, Skid Row, Destruction, Cronos, Meliah Rage, Warfare, Circus Of Power, Cacophony, Niagara, Queensryche, Carnivore, Axegrinder, Xentrix, Slave Raider, Mournblade.

NO.39: SABBAT and HELLOWEEN front cover and interviews, FREE SABBAT flex-disc, FREE QUEENSRYCHE poster, Re-Animator, Europe, Midas Touch, Onslaught, Leatherwolf, Acid Reigh, Bolt Thrower, Uriah Heep, Black Sabbath, Bulldozer, D.A.M., Instigators, Death, Dark Angel, Saxon, Laaz Rockit, Leather, Brighton Rock, Crywolf, Mother Love Bone.

NO.40: ANTHRAX and WHITE LION front cover and interviews, METALLICA poster, Badlands, Cro-Mags, Junkyard, Brunette, Kingdom Come, Mordred, Savage Steel, Obituary, Pretty Boy Floyd, Dr.Know, Mass, The Grip, Masque, Metal Duck, Saraya, Miss Daisy, Destiny, QueensrLche, Extreme, Ozzy Osbourne, Mona Liza Overdrive.

NO.41: METALLICA and TESTAMENT front cover and interviews plus TESTAMENT poster, Bang Tango, Mr. Big, Pariah, Blue Murder, Tangier, Phantom Blue, Zed Yago, Princess Pang, Zionoiz, UDO, Forbidden, Lion, Last Crack, Dare, Brighton Rock, Excel, Sacred Reich, Uriah Heep, Midnight Blue, Virus.

NO.42: NUCLEAR ASSAULT and KING DIAMOND front cover and interviews plus SARAYA poster, Evil Dead, Vain, Wolfsbane, Rage, Steve Jones, Accuser, Lizzy Borden, Sea Hags, Mekong Delta, Metallica, Shah, John Sloman, Sword, Sleeze Beez, Ice Age, Harter Attack, Vengeance, Heir Apparent, Mucky Pup, Decadence Within, Mario Parga.

NO.43: ADRIAN SMITH and CANDLEMASS front cover and interviews plus SLAYER poster (Kerry King), Aerosmith, FM, Lillian Axe, Xentrix, Shark Island, Coroner, Law And Order, Faster Pussycat, Faith Or Fear, D.B.C., Nellie Dean, SNFU, Gang Green, Bon Jovi, The Macc Lads, Skid Row, Monterrey.

NO.44: D.R.I. and BONFIRE front cover and interviews plus FAITH NO MORE poster, Atheist, Sacred Reich, D.A.D., The Macc Lads, VoiVod, Dan Reed Network, Wraith, The Bombers, Icon, Toxik, L.A.Guns, Talion, Balaam And The Angel, Fates Warning, Bullet Boys, Shy, Watchtower, Treponem Pal, Dirty Tryx.

NO.45: ALICE COOPER and FAITH NO MORE front cover and interviews plus JOE PERRY poster, Babylon A.D., MSG, Motley Crue, Venom, Sick Of It All, Roxx Gang, Soundgarden, Dark Angel, Michael Monroe, Sepultura, Tilt, Excalibur, Bonham, Candlemass, Warfare, Thunderhead, Tora Tora, The Almighty, Blue Blud, Phantom BLue, Sweet Sin, Brutal Obscenity.

NO.46: BON JOVI and THE FRONT front cover and interviews plus SEPULTURA poster, Paradox, Treason, Poison, Giant, Gothic Slam, Little Angels, Hydra Vein, Scat Opera, Lou Gramm, Ace Frehley, Decimator, Nirvana, Great White, Marshall Law, Powermad, Joe Satriani, Pestilence, Saxon, Bolt Thrower, Concrete Foundations, R.D.P.

NO.47: SKID ROW front cover and interview plus Mortal Sin, Death, Bad English, Manowar, Meliah Rage, Anacrusis, Celtic Frost, Sweet F.A., Pretty Boy Floyd, Motorhead, Bonfire, Horse (London), Sabbat, Excalibur, Gerry Laffy, Fifth Angel, Faster Pussycat, Stage Dolls, Dangerous Toys, Dan Reed Network, Red Hot Chilipeppers, 1989 Readers Poll Results, Writers Top 20 Albums Of The Decade.

NO.48: MEGADETH and KAI HANSEN front cover and interviews plus IRON MAIDEN poster, Trouble, Savatage, Thunder, Salty Dog, Loudness, Destruction, Excalibur, Gang Green, Testament, Whiplash, Drive She Said, D.A.M., Acrophet, Red Dogs, G.B.H., Faith No More, Holy Moses, S.A.D.O., Shotgun Messiah, Jagged Edge, Graffiti.

NO.49: OZZY OSBOURNE and SEPULTURA front cover/interviews + FREE TORANAGA Flexi-disc and LOVE/HATE + CELTIC FROST posters, Shy, Toranaga, Peter Frampton, Mudhoney, Johnny Crash, Re-Animator, U.D.O., Metal Church, Shark Island, XYZ, Gammacide, Over Kill, Giant, Stage Dolls, Steve Grimmet, Vicious Rumors, Gun, Jones Very, Mordred, Tender Fury, Savatage.

NO.50: DIO and FLOTSAM & JETSAM front cover and interviews, TORANAGA and JOHNNY CRASH posters, Kiss, Sanctuary, Tigertailz, Slaughter, Giant, Sleeze Beez, Slayer, Bruce Dickinson, Whitesnake, Warp Drive, Circus Of Power, Big F, Paradise Lost, Broken Bones, Icon, Coroner, Raging Slab, Soundgarden.

NO.51: METALLICA and DAMN YANKEES front cover and interviews, HORSE (LONDON) and TRICK OR TREAT posters, China, Mezzrow, Fastway, Sacred Reich, Atrophy, Celtic Frost, Prong, Death Angel, Scatterbrain, D.R.I., Distance, Poltergeist, Mind Over Four, Killer Dwarfs, Defiance, Yngwie Malmsteen, Acid Reign, Scott Burns.

NO.52: POISON and Y&T front cover and interviews, CLASH OF THE TITANS & QUEENSRYCHE posters, Death, Metallica, Whitesnake, Skid Row, Forbidden, Bathory, Spread Eagle, Artillery, Harlow, Suicidal Tendencies, Signal, Warrior Soul, Sons Of Angels, Death Angel, Septultura, Bonham, Rich Rags.

NO. 53: WHITESNAKE and PANTERA front cover and interviews, IRON MAIDEN and METALLICA posters, Poison, QueensrLche, Annihilator, Deicide, London, Hexenhaus, Lita Ford, Aerosmith, Black Sabbath, Gun, Quireboys, Thunder, Bruce Dickinson, C.O.C., Stryper, Black Crowes, Napalm Death, D.W.B.

NO. 54: JON BON JOVI and EXODUS front cover and interviews, FAITH NO MORE and SEPULTURA posters, Vixen, Entombed, Primus, Child's Play, Vio-lence, Napalm Death, Gillan, No Sweat, Magnum, Saxon, R.I.P., Metal Messiah, Black Crowes, Despair, Cheap Trick, Loud, Jef Watson, Love/Hate, Bomb Everything.

NO. 55: TOM ARAYA and DAVE MUSTAINE front cover, JUDAS PRIEST and FORBIDDEN posters, Slayer, Dokken, Megadeth, Testament, Living Colour, Dan Reed Network, Circus Of Power, Xentrix, Tankard, Wolfsbane, Walk On Fire, Eyes, Forbidden, Hellion, Death Angel, Vixen.

NO. 56: IRON MAIDEN front cover and interview, POISON and AC/DC posters, Nelson, Kreator, Obituary, Scorpions, Lars Ulrich, Judas Priest, Electric Boys, Realm, Jagged Edge, Obliveon, Agressor, The Beyond, Cannibal Corpse, Heavens Edge, Bitter End, Chris Poland.

NO. 57: ANTHRAX frnt cover & interview, Ratt, Warrant, Exhorder, Lynch Mob, Candlemass, Iron Maiden, Deep Purple, Biohazard, Legs Diamond, Autopsy, Alice In Chains, Cerebral Fix, Blackfoot, Nocturnus, Kazjurol, Notorious, Funhouse, Obliteration.

NO. 58: DAVID LEE ROTH front cover and interview, Alias, Sabbat, Cry Wolf, Motorhead, Cinderella, King Diamond, Bolt Thrower, Skyclad, The Accused, Kinghorse, Beggars & Thieves, The Almighty, The Works, Kong, Dark Throne, Rage, Two-Bit Thief, Shaun Hutson, Dyoxen, Ron E. Kayfield.

NO. 59: HELLOWEEN front cover and interview, FREE Paradise Lost and Autopsy Flexi, Tesla, Pantera, Love/Hate, Sepultura, Dark Angel, Little Angels, The Almighty, Cinderella, Re-Animator, Great White, Saxon, Katmandu, Master, Valentine, Hard-Ons, Mordred, Readers Poll Results '90.

NO. 60: SLAYER front cover and interview, Mr. Big, Trixter, Ministry, White Lion, Mind Funk, Megadeth, Bullet Boys, Judas Priest, Bang Gang, Heathen, Enuff Z'Nuff, Heartland, Morgoth, David Lee Roth, Sepultura, Tyketto, The Law, Tangier, R.D.P.

NO. 61: SKID ROW front cover and interview, AC/DC, Primus, Saraya, Extreme, Massacre, Warrior Soul, Metal Church, Armored Saint, Saigon Kick, Cancer, U.D.O., Paradise Lost, Uli Jon Roth, Loud, Treponem Pal, Last Crack, Heads Up, Susie Hatton, South Gang, Tempie Of The Dog, Hall Aflame, WWIII.

NO. 62: POISON front cover and interview, Clash Of The Titans, Alice Cooper, Guns N'Roses, Morbid Angel, Metallica, Badlands, Junkyard, Bang Tango, Xentrix, Aldo Nova, L.A. Guns, Atom Seed, Kingdom Come, Limbomaniacs, Skull, F.F.W., Foreigner, Tuff, Goat.

NO. 63: AC/DC front cover and interview, Poison/Sepultura posters, Metallica, Mötley Crüe, Queensryche, Black Crowes, Nicko McBrain, Kik Tracee, Mr.Bungle, Kix, The Beyond, Fishbone, Obituary, Anacrusis, Dan Reed Network, Circle Of Soul.

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POWER PLAY

Pic Bill Hanes

ROB CLYMO TALKS TO VICIOUS RUMORS GUITARIST MARK McGHEE AS THE WEST COAST POWER METAL QUINTET RELEASE THEIR NEW ALBUM "WELCOME TO THE WRECKING BALL"

"We just never wanted to jump on a bandwagon. We've learnt to hang in there doing what we believed in." Those were the words uttered by Geoff Thorpe, founder member of VICIOUS RUMORS well over twelve months ago now, when I interviewed him on the release of their self-titled Atlantic Records debut. A year or so later, the band's other guitarist Mark McGhee is on the phone to echo Thorpe's sentiments.

"I'm really happy that the whole power metal thing seems to be coming back into popularity," he says, apparently from his bed at home in Oakland, California. "That's basically what we've always been into, since the early eighties. It's right for us, y'know? I could honestly never see us jumping on any thrash band wagon, or whatever. I've seen a lot of bands do it, and that sort of music is really popular right now, but it's just not us."

"It's been frustrating for us in the past," adds the fretster. "But I think that this new album really does have the potential to put us on the map. I feel really good about it that's for sure."

And so he should, because "Welcome To The Wrecking Ball", the band's new album, is a killer, featuring eleven cuts all of which represent the definitive in power metal. What with the stunning effort from METAL CHURCH, an excellent offering from ARMORED SAINT, and the new SAVATAGE opus still to come, all those claims that this much ignored genre is making a comeback finally look like they're true. Something McGhee is clearly, rather happy about.

"I think the material on this album has a lot of longevity," he says. "There's just so much media interest this time too. We've been doing endless amounts of press so things are a lot more promising this time around. Everybody at Atlantic loves the record too. When the last record was released there were a few problems at the company, but you've just gotta stick it out, which we did. Now, as I say, everybody is right behind us."

Although at the time of writing a UK release dates for the album was still pending, which doesn't seem to bother McGhee all that much. "Well, let's just hope they're smart, huh," laughs the six stringer with only a casual concern.

Indeed, for whilst "Welcome To The Wrecking Ball" is undoubtedly a heavy opus, it has definite commercial potential, as did their last outing. It's certainly far removed from all the illusions people sometimes get that VICIOUS RUMORS are nothing but a guitar virtuoso type band. A point which stems back to their earlier albums on Mike Varney's Shrapnel label.

"One of the best things that we've learnt as we have matured," explains McGhee, shrugging off that niggling consideration, "is that now we understand a lot more about what a song needs. There are a few songs on the new record which have a lot of space for more guitar solos. But if it doesn't help the song then you just don't put 'em in for the sake of it. You only do something if ultimately it's going to better the song as a whole. I think this new record has the perfect amount of guitar."

But the guitar virtuoso thing *has* been something of a hindrance over the years, as the guitarist is still quick to admit. "When we were on Shrapnel," he says. "We were actually the only real *band* on the label. There were a couple of others, but even they were doing this real guitar heavy stuff. Granted, we always had a lot of guitars in our music too, but I still feel that our strongest point has always been our songs. I don't really think that Shrapnel Records knew what to do with us, because they had such an identitiy crisis for instrumentalists. I think that nowadays people are really starting to notice us as songwriters and that we are a fully fledged band. It's like with this new album we didn't even put who does which solo, simply because we wanted people to focus more on the songs themselves."

He's right too, as the album does indeed carry a plethora of well thought out tunes. Recorded once again at Fantasy Studios, Berkeley, as was the last album, the band worked with producer Michael Rosen who's collaboration with both Thorpe and McGhee is very commendable. Prior to that, however, the band (completed by Carl Albert - vocals, Dave Starr - bass and drummer Larry Howe) spent plenty of time writing, a fact that has ultimately paid large dividends.

"The writing was a combination between myself, Geoff and Carl," explains McGhee. "We used to write quite a lot when we were on the road last year. Geoff and I had this writing schedule that we'd really try and stick to. We'd wake up at nine a.m. and then spend two or three hours before we left that city just putting things together. I think that was very beneficial. You should really take as much time out as you can to write. It's like anything, the more you do it, the better you get."

Touring also did the band a lot of good in building up their profile and additionally, gave 'em a chance to hone up their show, which as the guitarist goes on to explain, hadn't had that much of a chance to flourish before the "Vicious Rumors" LP came out. "We did a headlining tour of 1,000 to 1,500 seat clubs," he recalls. "And that went really well for the most part. We played in a total of 28 States last year (as well as touring in Europe and the UK). Which was like the first time we'd played anywhere else over here other than on the West Coast. It was great, there's a great underground buzz around the East Coast and Mid-West, which stems back to the Shrapnel Records thing again. That was actually very impressive to us."

"I tell you," the guitarist continues. "I can't really recall anybody seeing the band and not liking us. Everybody who sees us live walks away a VICIOUS RUMORS fan. That's the good thing about the new record, it seems to be appealing to a wide variety of people, and a lot of them aren't your normal heavy metal fans either. I guess it's because we've always tried to keep that fun element in our music."

Which the band also hope to consolidate when they hit the road again, later this month. "We're doing a headlining club tour," explains the guitarist. "We'll do that until about mid-September, then hopefully we'll hook up with another band. Maybe ARMORED SAINT or SAVATAGE. Then hopefully we'll be able to get on to something bigger."

No word of any UK dates as yet, but the guitarist is hopeful that VICIOUS RUMORS will in fact make it back to these shores again sometime later this year. Meantime, we'll have to console ourselves with the teams first video clip from the album; their choice? A rather good "Children". "We just did the video for that," adds the six stringer. "Which I think was a wise choice. The only problem with doing videos is that there's a lot of waiting around. It's a bit like touring in that respect. The video has turned out real classy though. It's serious but not in a political way. We're not a U2 type band."

"Children" is more of a personal song to us," concludes McGhee. "Everybody in the band, except for myself, has kids. The song is basically saying keep the planet in good shape, because it's those kids who have to inherit it. It's just a great example of the album; great heavy and melodic metal, with great words and an even better singer. Power metal with an artistic edge."

My sentiments entirely. ■

ON THE ROCKS

MARK BLAKE TAKES UP ARMS AS BRITISH ROCKERS DARE PREPARE TO DO BATTLE WITH THEIR NEW ALBUM "BLOOD FROM STONE".

DARE were up until 3 o'clock in the morning last night filming the video for their new single "Reason" and it's starting to show! Guitarist Vinny Burns is sporting that slightly glazed, bloodshot-eyed expression which I suspect may have been aided and abetted by the sizeable quantity of Mexican beer consumed in the A&M boardroom since the band started a day of interviews with the music press! And to make matters worse he's just been caught by harassed press officer Vicky Serene attempting to purloin one of the exclusive DARE t-shirts from her office!

Keyboard player Brian Cox has wisely (?) stuck to Perrier, but the exhaustive schedule of the last 24 hours is now beginning to take its toll on the rest of them. New guitarist Richard Dews is picking fussily at a chocolate sponge cake, bassist Nigel Clutterbuck is nursing a bottle of lager and drummer Greg Morgan has just reclined a little too far and fallen off his chair, cracking his elbow and panicking the rest of the band no doubt seeing *Tour Cancelled* signs flashing before their eyes. And where the hell is DARE mainman Darren Wharton?

Enter the maestro himself. "Hey I've got to go to the toilet sometime!"

Christ! I always thought keyboard players were supposed to be bespectacled boffins but in walks Darren, all tousled gypsy locks, customised 501's and a Salford-via-Venice Beach suntan that rather outshines the nightime palor of his bandmates. It's all happening!

After the critical success of their debut album "Out Of The Silence" in 1988 and several support slots to the likes of EUROPE, GARY MOORE and JIMMY PAGE, DARE went to ground for the best part of two years. With a new, stabilised line-up the band have returned with a Keith Olsen-produced album "Blood From Stone" scheduled for release in September, and a rather splendid affair it is too, far superior to its rather more sedate predecessor.

But before we get down to the details of DARE's latest release, I'm intrigued to know just how easy Darren found it to make the switch from keyboard player to fully-fledged frontman. At DARE's initial showcase at The Marquee he was still playing one of those strange portable affairs as favoured by Rick Wakeman and Rolf Harris (*What? - Ed*)! A few months later and he'd taken on the role of frontman without additional props. Was it easy?

"I was a bit nervous to start with," Darren confesses, reaching for a bottle of Sol from the freshly-stocked fridge which the rest of DARE have previously drunk dry, "but it just meant a couple of extra pints of Tennants before showtime to get me in the mood. The lads were very supportive though!" he adds with a smile.

"We had to become more visual," reveals Vinny, "I remember we did a gig in Sweden to about 20,000 people and there was just no way we could have just stood there playing, hence Darren became a man unleashed!"

"It was a natural progression," chips in Brian. "At The Marquee we were playing a showcase for the press and the record company, so it was important to just concentrate on the music. Once we started rehearsing and getting into our stride the moves came easily."

There's been some changes in the DARE camp since those early days I believe.

Darren: "That's right. We've acquired a new bass player Nigel Clutterbuck, who should be a visual asset; he's very much the Marilyn Monroe of the band!"

Vinny: "The page seven fella!"

Darren: "And we've also added a second guitarist Richard Dews as we really needed someone to fill out the sound in view of the type of material we were coming up with".

There's a real change in direction with "Blood From Stone" compared to "Out Of The Silence". You seem to have ditched that lightweight AOR approach and come up with something a lot harder, when did you decide to toughen up the DARE sound?

Vinny: "When we first heard GUNS N' ROSES. No, to be honest the original demos for "Out Of The Silence" were a lot heavier. It's just that once we went into the studio with our producer Mike Shipley they lost some of that edge".

Darren: "We didn't make a conscious decision to alter our sound, it just happened. Mike was a great guy to work with but in retrospect he made the album a little too soft, his interpretation of the way those songs should sound was a little different from ours. When we started playing those songs live we realised that a more powerful style suited us. One of the songs on the new record "Breakout" goes back to the days of "Out Of The Silence", it started off as a jam and we ended up playing it during the live shows, in fact I used to ad-lib and sing any old vocal to start with! So a lot of the ideas we had for this new material have been around for a while".

Did Keith Olsen interpret the material on "Blood From Stone" the same way the band did?

Darren: "Very much so. We actually record our demos to the stage where they almost sound like the master tapes, and in reality Keith changed very little about them".

Brian: "He just took the hiss out!"

There's been quite a lapse of time between the two albums. Does it worry you at all that some people might have forgotten about DARE over the last couple of years?

Vinny: "We are conscious of it. But it's a case of '*I wonder what's going to happen*'. We were getting about 2,000 people a show on the last tour and we're hoping we can match that and do even better this time".

BRIAN: "I think the interest's still there. Perhaps not on the warm-up shows but later in Septemeber when we go for the full tour".

"I think the new album has a very British sound to it which seems to be in line with current tastes," states Darren, "and I think that will go in our favour. We've certainly moved away from that more American approach we had on "Out Of The Silence"".

Some of the tracks, especially "Wings Of Fire" and the new single "Reason", have a definite Celtic feel to them not unlike "Over The Hills..."-era GARY MOORE and of course THIN LIZZY.

Darren: "I love the sound. That was one of the great things about playing songs like "Emerald" when I was in LIZZY. They had so much power and feeling and they were a real pleasure to play! We just had to try and capture some of that magic with "Blood From Stone". Some of these tracks will take a lot of energy to play live, but they'll generate a lot of energy within the audience the same way LIZZY used to".

You've never tried to move away from the influence of THIN LIZZY in the way that some musicians might when they're trying to start their own band after being in a particularly well-known group. For instance I remember you played some LIZZY covers on the last tour, will you be doing that again?

Darren: "Yeah, why not? We know about four or five which we like to play after we've done all our own material".

"It all depends on the night," adds Vinny. "If it seems like the right thing to do we'll do it but we don't go out there every night with the intention of playing LIZZY tracks".

Brian: "The crowd seem to like it. I think it's just good fun, we're certainly not trading off the memory of LIZZY and considering the fact that Darren was in the band we've got every right to perform a couple of their numbers".

Vinny: : "We've probably got more right than somebody like BON JOVI who've just recorded "The Boys Are Back In Town".

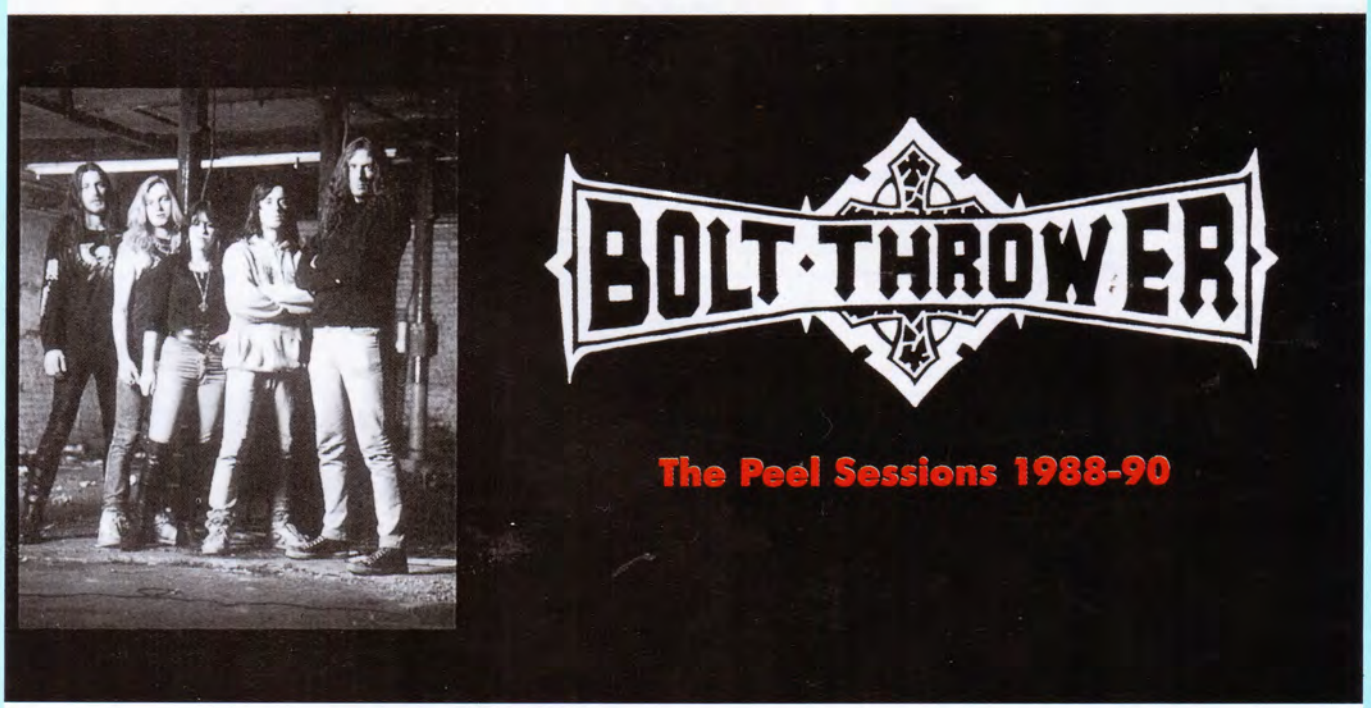
Have you heard his version?

Darren: "Er...yes".

Enough said, I think! But never mind THIN LIZZY, DARE have made a triumphant second album which, if there's any justice in this world, will elevate the band to the position currently occupied by home-grown heroes such as the QUIREBOYS and LITTLE ANGELS.

DARE are another reassuring example of British talent knocking on the door. Make sure you let them in. ■

Strange Fruit



The Complete Album on CD and Vinyl

A DISTANT RUMBLE

If any sub-genre within Heavy Metal could be termed as a *whipping boy* then AOR would most definitely be it. Loathed by Thrashers, spurned by Metalheads, derided by Hippies, it would seem melodic Hard Rock is nothing short of a millstone dragging a career downwards very fast indeed.

The mega-success garnered by the likes of JOURNEY, FOREIGNER, TOTO, REO SPEEDWAGON, STYX, KANSAS et al towards the end of the '70s and at the start of the '80s not only served for complacency to creep in to the music, but prompted a backlash from kids who wanted Metal in place of synth-laden ballads, who wanted a lean, fighting sound in place of the fat, bloated aura surrounding latter-day works.

Indeed, it's somewhat ironic to see that many AOR bands' finest releases are their *last*. Take SURVIVOR and NIGHT RANGER, for example. Both "Too Hot To Sleep" and "Man In Motion" are the sort of albums these bands should have been producing all through their careers. But no. Almost when it's too late, the band find themselves in fine form only to find that the record company, press and general public have all but given up on them. The imminent split can only be around the corner.

The advent of Thrash served to shove AOR further under the carpet for a few years, and even now, as kids refuse point blank to accept such concepts as *commerciality*, *ballad*, *keyboards*, *"Frampton Comes Alive"* and *success*, the genre is poking its head out and searching around for the boxing gloves.

Of course some, like Greg Rolie, keyboard player who has served an apprenticeship with SANTANA and JOURNEY, entered into a less than salubrious solo career, rejoined SANTANA, and now finds himself as mainstay behind new Interscope/East West signings THE STORM, will argue that the genre never went away, and point to the major Rock-orientated hits of the '80s and early '90s as sufficient proof.

"If JOURNEY's "Greatest Hits" can sell three-and-half million copiesand still counting, then there's a very big market out there for what we do," he insists with a definite fire in his voice.

All well and good, but there's no denying the fact that most young kids and an unhealthy (sic) quota of the press can't stand AOR. More because of what it stands for than what it sounds like, granted, but for many AOR bands of today (and STYX, REO, NIGHT RANGER - of sorts - FOREIGNER and TOTO are all still going) the days of filled stadia and Top Ten hits are gone. Maybe not forever, but today they have to fight all the way.

Enter into the boxing ring THE STORM. Alongside Rolie aChalfant sit ex-JOURNEY cohorts Steve Smith (drums) and Ross Valory (bass - th is is the duo Steve Perry booted out before "Raised On Radio"), whilst ex-LE MANS

GREG ROLIE USED TO BE IN JOURNEY. KEVIN CHALFANT USED TO BE IN 707. NOW THEY'RE BOTH IN THE STORM WITH A BUNCH OF FRIENDS YOU MAY OR MAY NOT KNOW. JERRY EWING GETS HIS INTRODUCTION

six stringer Josh Ramos and former 707 vocalist Kevin Chalfant make up the happy party.

"The whole thing started out when Kevin and I got together after a few years talking, to write a song," offers Rolie, concerning THE STORM's arrival. "That song was "Show Me The Way". We hadn't been thinking of putting a band together at all, but the whole thing seemed to work out right. The song just seemed to be the thing we'd all been looking for in music, and that was confirmed when Beau Hill and Jimmy Iovine (mainmen behind Interscope) heard the song and loved it."

In came Valory, Smith and Ramos, who'd been working in another band (THE VOICE).

"I'd been talking to Ross and Steve about working in a band situation again, and I knew that the industry would take us seriously because of the JOURNEY thing," states Rolie. "I really like those guys. We spent seven years of our lives together and it's great to get back together and have fun again."

As a new outfit THE STORM are very much one of the flagships for the new Interscope label.

"It's a very important time for us and them," continues Rolie.

"When Beau Hill was working on the production for the album the record company was actually in an earler stage than the band," laughs Chalfant. "They had no personnel or anything, but it was apparent that the desire and money were going to be there."

"Interscope is run by people who believe in music for music's sake," adds Rolie emphatically.

The resultant album, the eponymously titled "The Storm" is a very strong piece of work, running through the commercial balladry of "I've Got A Lot To Learn About Love" (the first single), the ballsy Metal of "Touch And Go" and the hard-hitting yet tongue-in-cheek "In The Raw". An accomplished AOR album that loses no power or passion through Beau Hill's production.

"We figured too many people are too serious about this kind of Hard Rock," starts Rolie, about "In The Raw". "We just wanted to have some fun and give back some entertainment value to the audience."

THE STORM's roots lie very much in the late '70s AOR boom from whence JOURNEY triumphed and the likes of 707 and LE MANS tried, albeit unsuccessfully, to match such heady success. But that was then....

"Ah, I have a theory about this," interrupts Rolie. "I think the music's just kind of been forgotten. I think the industry went looking for other things and just stopped playing this kind of music. I don't think there's a lack of people wanting to hear it."

"This might sound contrived," starts Chalfant, "but we went with our real feelings on this album. I think the thing that makes the album sound so strong is that we did what we wanted to do and didn't let ourselves become sidetracked by what we thought people would want to hear."

What people would like to hear would be a JOURNEY reformation. With three ex-members in THE STORM, had this factor contradicted what the band were trying to do?

"I knew we were going to get tagged with that but that's not what we're trying to do," counters Rolie. "If there is a JOURNEY comparison then it's in the sound, but it's obvious why that would be. I mean, three guys from JOURNEY! What are we going to do? Change the way we write, hear and conceive music? I can't do that anymore."

Rolie does admit that, however, a meeting was once held in manager Herbie Herbert's office with all the old JOURNEY personnel, including vocalist Steve Perry, not too long ago.

"That was the only time I'd seen Steve since I left JOURNEY," he admits. "But that was never really going to come off, not in the near future anyway."

No, for now, Rolie, Smith, Valory, Chalfant and Ramos have a veritable storm on their hands (if you'll excuse a very crass pun!). With the album set for release over here on August 19th (look out for a cover slightly reminiscent of MAGNUM's "Goodnight L.A.") the band are taking a cautious stance over what to do next.

"Touring costs a lot," announces Rolie. "We'll only hit the road if people want to see us. It'd be stupid to do otherwise! But sure, if we get the chance, we'll be getting out on the road."

Europe is a possibility too, it owuld appear, although Rolie remembers only too well his last time here with JOURNEY back in 1980.

"So they spit at you if they like you, huh," he laughs. "I dunno, the audience was real funny back then, but it was a long time ago. I'm sure that if we do hit the road and things take off, we'll be over there. I think it would be good."

Oh and so do I. So do I. ■

PENBANGERS

KING DIAMOND and Mercyful Fate fans wanted! I have a large collection of these two bans. But I want more!! Live tapes, promo's, test pressings, bootlegs, picture discs and so on. Please send your offers or lists (without list send IRC for my list). Desperately wanted: 'Tea' 12' (red vinyl), promo (USA only). 'No Presents For Christmas' picture disc 12". Write to: The Eye, Colynsplaatseweg 20, 4486-AX Colynsplaat, HOLLAND.

MALE, 16, seeks males/females with a sense of humour who like the following bands: Cancer, Sepultura, Slammer, Xentrix, Flotsam and Jetsam, Massacre, Death, Crowforce and most other thrash/death etc. So if you want a chat send your letters to: Andy Farr, 4 Firbeck Birch Green, Skelmersdale, Lancs, WN8 6PW, ENGLAND. Guaranteed reply.

LONG-HAIRED FEMALE into Mudhoney, Atom Seed, Screwdriver, Faith No MOre, Heads-Up, Nirvana, Pink Floyd, Sepultura, Suicidal Tendencies, Sanity Assassins. Seeks M/F friends to write/meet: Helen, 7 Bracken Close, Hollingworth, Hyde, Cheshire, SK14 8JN, ENGLAND.

MOSH! 16-year-old blond long-haired female rocker seeks M/F (especially mal headbanger friends around the world! I'm into GN'R, Skid Row, Aerosmith, Anthrax, Extreme, Saigon Kick, Danger Danger, Trixter and many more. Write to me soon: Siru Valleala, Matinmaentie, 40270, Palkka, FINLAND.

MALE, 26 with unlawful carnal knowledge seeks M/F to write/meet. Into Extreme, Ryché, FNM, Vai, Malmsteen, Morbid, Exodus and loads more. So anyone from anywhere write to: Vic Sutton, 12 Ebenezer Road, Paignton, Devon, TQ3 3RL, ENGLAND.

HELP! I want to start collecting live audio tapes. Anyone who has any by: Metallica, Megadeth, It Bites, Queensryche, Extreme, Dan Reed Network, Red Hot Chili Peppers - in fact any rock especially Dream Theater and Kings X, pleays send your list with prices. Send to: Mark Fitchett, 35 West Brampton, Newcastle, Staffs., ST5 2BD, ENGLAND.

WANTED: Proof that there are intelligent open-minded females living in South East England! I'm 26-years-old and I have a wide tase in rock and metal from Nelson to VoiVod. I'm interested in tape trading/writing/meeting and more. So c'mon girls prove you actually exist. Write to: K. Parker, 96 Sandhurst Road, Tunbridge Wells, Kent, NT2 3JX, ENGLAND.

LET THE RIP OFF'S ROT!! Morbid 18-year-old into the dark and evil sounds of: Sarcofago, Beherit (Fin), Blasphemy (Can), Samael (Swi), Mayhem (Nor) and all other cool death/black bands. Also do a zine called 'Mournfull Dirge'. Contact me: Craig, The Abyss Of Eternal Doom, 25 Airview Crescent, Baildon, West Yorks, BD17 7LS, ENGLAND.

BLUE OYSTER CULT - Tape trader seeks live tapes of B.O.C. from all tours across the years, your list gets mine. Write now to: Iain Rawlings, 331 Watling Avenue, Edgware, Middlesex, HA8 0NF, ENGLAND.

BLOND LONG-HAIRED FEMALE into Jane's Addiction, FNM, Atom Seed, Extreme, Heads-Up, RHCP, Swervedriver, Mudhoney, Soundgarden. Seeks males/females from any area to write to and meet up for gigs. Please contact: Ali, 9 Castlefields, Beaumont Leys, Leicester, LE4 1AN, ENGLAND.

WANTED. Male 19, is desperately seeking, attractive, long-haired caring females (15 plus) for pubs, gigs, and possible relationship. I love Skid Row, Def Leppard, Rush, RHCP, Living Colour and Crue and everything that rocks hard! If interested write to: Chris, Whiteball Gate Cottage, Whiteball, Whiteball, Wellington, Somerset, TA21 0LY, ENGLAND. Photo appreciated but not essential. All letters will be answered.

AUDIO TRADERS WANTED into Death/Thrash metal, some hardcore too. Fave bands include Sodom, Obituary, Entombed, Dead Kennedys (I'm desperate for cuttings, demos, T.Shirts, Interviews, autographed items, rehearsal tapes and live tapes), Lard, Ministry, D.O.A., Black Flag, Prong, Nocturnus, Paradise Lost (Gods), Deicide, Tendencies, VoiVod, Spermbirds, Snuff, Nomeansno, Incubus, Abomination, Master, Napalm Death, Dark Angel, Cancer and loads more. Traders from everywhere wanted - but only speedy traders apply. All letters answered (eventually). Your list gets mine! Contact: Adrian, 34 Sandy Lane, Belle Vue, Doncaster, South Yorkshire, DN4 5ES, ENGLAND. No assholes, narrowminds, nazi's or rip-off's please!!

NOISE FAN! My name is Joe Harry, I'm a 20-year-old male from Malaysia. I'm into Metallica, Obituary, Slayer, Septultura, Sadus, Napalm Death, Bolt Thrower and others. I'm looking for penfriends and tape traders from all over the world especially females from Germany, U.S.A., Italy and Brazil. Hey.. do you know anyting about the Malaysian Death Metal scene? Actually we have many good Thrash bands such as: Cromok, Necorfist, Silent Death, Rator, Infectious Maggot, F.T.G., Suffocation and others. If you are interested about our local scene I can help you. Every letter will be answered. Please write to me now. Joe 'The Noisy' Harry, Kampung, Bukit Rok, No.68, 28040, Temerloh, Pahang Darül Makmur, MALAYSIA.

WOE TO YOU, Oh Earth and Sea. For the devil, sendt Doug and Lee. Two beasts of hell need metal maidens to meet and mosh with and generally drop us a line and have a good old chin wag. We are into stuff from Skid Row to Sepultura. Anyone thinking of writing must have a sense of humoure and maybe a photo or two, don't worry if you do look like a dogs back end, we'll still reply, because we don't give a damn. Write to: Doug and Lee, 31 Cypress Drive, Yeovil, Somerset, BA20 2PX, ENGLAND. P.S. You can be any wimmin, anywhere, even Mongolia!

TAPE TRADERS WANTED! Have huge list of live, audio and demo tapes. I am looking for tapes of Death, Grind, Thrash, Doom and Black Metal. Your list gets mine. So write to: Cristos Markou, Agon, Strat, Chaid, 114 Chaidari, Athens, 124 61, GREECE.

WARRIOR SOUL Has anyone inthe U.K. got ANY videos of this band. If you have any videos at all of Warrior Soul and are willing to sell them to me, write to: Leighton Phillips, 4 James Street, Abertillery, Gwent, SOUTH WALES, NP3 1AA.

FEMALE, 24, into Quireboys, Feline Groove, The Wild Hearts, Kill City Dragons, Gunfire Dance, Hanoi Rocks, Soho Roses, T.Rex, New York Dolls etc. If you're into the same type of music, and are 18+, please write to: Gitta Lundqvist, Hjallbogardet 53, 42434 Angered, SWEDEN.

FEMALE, 20, into The Black Crowes, Saigon Kick, Megadeth, Anthrax, L.A.Guns, Dangerous Toys, Aerosmith, Mr.Big, Alice In Chains, Faster Pussycat and many more. I'm interested in local bands too. If interested contact: Tomoko Fukuhara, 3-16-1-207, Masago-cho, Chiba-shi, Chiba 260, JAPAN.

SWEDISH FEMALE, 21, wants loads of new metal-friends from all over the world (especially males from England, USA and Brazil). I'm an Armored Saint fanatic, but I also like Sanctuary, Queensryche, Metallica, Kreator, Entombed, Testament, Sepultura, Iron Maiden, Tesla, Hurricane, Whitesnake, Rough Cutt, Y&T, Trixter etc (very varied taste). Interested? Then what are you waiting for? Let's get that pen movin'! A pic would be fun. Will answer all. Write to: Eva Grannas, Terapivagen 8D 4tr., 14155 Huddinge, SWEDEN.
P.S. If there is anyone out there with photos of Armored Saint - please contact me!!

HEY METAL HEADS! My name is Louise Manz (28). I love heavy/thrash metal from Kiss to Slayer etc. Would love to hear from guys and girls from 22 up. Would like anyone in the CT, NY, NJ, MA and CA areas. Please write me soon. Would love to hear from someone!! My address is: 89 Saltonstall Ave., New Haven, CT, 06513, USA.

VIDEO TRADER and cameraman seeks new, fast and honest traders from all around the world. VHS/PAL systems only. I've got good quality master tapes from recent tours with bands like: Kreator, Death, Invocator, Entombed, Morgoth, Atheist, Bolt Thrower, Benediction, Biohazard, Cro-Mags, Carcass, The Exploited, Living Colour an the mighty GWAR + more than 500 hours of (mostly) good quality shows with just about everything from Guns N'Roses and Faith No More to Morbid Angel and Deicide! Your list for mine. C-YA!! Lennart Segerblad, Johannesbacksgatan 70B, S-754 33 Uppsala, SWEDEN.

WANTED! Penpals and traders into TNT, Danger Danger, Blue Tears, Talisman, Paul Laine, Dokken, Nelson, Queensryche, Jake E Lee, Badlands, Bonfire, Vinnie Vincent Invasion, Giant, Voodoo X, White Lion, Jeff Paris, Da Vinci, Nightranger. Boulevard readers appreciated. Melodic Rock/AOR fans please write! If anyboyd is a TNT/Blue Tears fanatic, then please write to me! Richard Evans, 5 Frank Crosse Drive, Upton Magna, Near Shrewsbury, Shropshire, SY4 4TS, ENGLAND.

ZANY but suppressed 19-year-old gothic thing in blue-rinse township seeks dedicated Skid Row fans to write to/possibly follow U.K. leg of upcoming tour. 18+, preferably from South, with open minds, intelligence and zest. No lemons!! Sharon, 13 King Edward Ave., Bournemouth, Dorset BH9 1TY.

ARE YOU lonely, bored, completely crazy and looking for somwont to tell all your troubles to? Well, I'm listening and I'll answer all letters (even from one-eyed psychopathic green monsters, male or female). I'm a 17-year-old female into Poison (the best band on this planet), Bang Tango, Extreme (Nuno is God!), Little Angels, Enuff Z'Nuff, Alice Cooper, Red Hot Chili Peppers, It Bites and more. But I don't care about your music taste. Just write to: Alison, 15 Greenford Road, Ainsdale, Southport, PR8 3JT, ENGLAND.

TAPE TRADERS wanted into the following: Slayer, Napalm Death, Obituary, Carcass, Sepultura, D.R.I., Morbid Angel, Entombed, Kreator, Bolt Thrower and any other death/speed/hardcore bands. List of 250+ and still growing. Write with your lists to: Reece Percival, 8 Luard Court, Havant, Hants PO9 2TN, ENGLAND.

MALE, 20 into Annihilator, Sepultura, Megadeth, Maiden, Metallica, W.A.S.P., Scorpions, AC/DC, Manowar, Quo, Magnum, Helloween, FNM, Extreme, Little Angels, Warlock and load more seeks penpals M/F from anywhere especially the West Midlands to write/meet. Write to: Pete, 106 Welford Road, Shirley, Solihull, West Midlands, B90 3HT, ENGLAND.

FEMALE TAPE TRADER seeks serious traders into: Prong, Primus, Living Colour, Bad Brains, VoiVod, Mordred, Big Drill Car, C.O.C., Godflesh, Killing Joke, 24-7 SPYZ, Limbo Maniacs, Pantera, Warzone, Killing Time, Fugazi. Dedicated Traders only. No LP lists OK. Write to: Dawn, 99 North Sudley Road, Mossley Hill, Liverpool, L17 6BS, ENGLAND.

HELLO! I'm a 16-year-old girlwho wants to have penpals from all over the world. I like hard rock (especially Guns N'Roses, Faith No More, Queensryche and Motley Crue) but also 'softer' music. Write to: Roberta Paravan, Via Leonardo De Vinci, 125 - 33100 Udvue, ITALY.

BORED, Male, 23, into stuff like Sisters, Neph, NMA, Levellers, Rollins, Dead Kennedys, Nick Cave, Candlemass, Metallica, Motorhead, Hawkwind, Horror, Fantasy and Tarot etc. Would like to correspond with anyone into the same sort of things. Interested? Write to: Mark, 35 Woodgates Lane, North Ferriby, North Humberside, HU14 3SR, ENGLAND.

REPULSION: I'm seeking anything and everything by this band, rehearsal/live-tapes, magazine/fanzine articles, reviews, interviews, flyers, ads, pics anything. I have a list of over 400 death metal/grind live/demo/rehearsal tapes to trade for Repulsion ones. I have lots to trade. Anything is considered, nothing is too trivial to warrant a trade. Lastly anyone who has a copy fo Repulsion on T.V. fromtheir 13th October '90 show, you must write (VHS PAL), you will be handsomely rewarded I promise. Write to: Dave Grave c/o 9 Marshall Place, Perth, PH2 8AH, SCOTLAND.

HI! I'm a death/thrash metal grindcorer. I'm looking for tape traders all around the world. I listen to stuff like: Asphyx and Nocturnus to Venom and Sarcofago to Kreator. My fave bands are Obituary, Asphyx and Malevolent Creation. Your list gets mine. My list has approx 550 demo/rehearsals etc. All letters answered. Write to: Eric, 300 Tampa St., Godfrey, ILL 62035, USA.

AMERICAN GUY on 'Death Row' wanting to bang mypen with hard rockin' girls from around the world. I love to torture my ears with the likes of: Metallica, AC/DC, GN'R, Slayer, Led Zeppelin, Iron Maiden and the likes of many more. Help make a doomed guys time worthwhile. All letters answered. Write to: Mark Robertson, 992, Ellis I. Unit, Huntsville, Texas, USA 77343.

HELLO ALL REAL 'BANGERS! I'm a 25-year-old metallist who seeks real metallists to write to anywhere in the world!. I mainly like thrasn n'hardcore etc such as Metallica, Motorhead, Razor, Anacrusis, Jag Panzer, Hirax, R.D.P., Dark Angel, Venom, C.O.C., D.R.I., S.O.B., old Discharge, Extreme Noise Terror, Agnostic Front, G.B.H., The Exploited, D.K.'s, Ripcord, Crumbsuckers, Anthrax, VoiVod, Slayer, Kreator, Sacrifice, Sadus, Deicide, Napalm Death, Entombed, Morbid Angel, Obituary, Sarcred Reich, Sepultura, Nuclear Assault and 1,000's more. Am also into stuff like Sabbath, Priest, Maiden, AC/DC, Manowar, Anvil, Savatage, W.A.S.P., Trouble, Legend, Sword... So if you really like what I'm into and you wanna write - do it, dammit! Send your scribes to: Paul Lawlor, 59 Blenheim Road, Gloucester, GL1 4ET, ENGLAND. P.S. No posers or psychos!

MALE, 18, into The Beyond, Mr. Bungle, Mucky Pup, N.W.A., EMF, Primus, Public Enemy, Skyclad, Vio-lence, Sepultura and all things thrashy and funky. Wants female penpals of any age from anywhere into anything remotely similar. Contact: Neil, 34 Court Road, Grangetown, Cardiff, CF1 7SB, WALES. All letters answered.

WANTED... METALLICA. Traders, my name is Stephen Rochford and I'm looking for Metallica bootlegs. I have no list, but I do have money. I especially want: "Metal Militia", "No Life Till Power", "Garage Daze", "Garage Days Revisited", "Metal Up Your Ass", "We'll Nail You Down", "Final Gig", "Stoned Ballon", "Motor Breath", "Welcome Home", "Acting Like A Maniac" and "Master Of Evil". Only real metallibashing traders need reply. No rip offs. P.S. I would also like stuff on other thrash/speed/HM bands esp. J.Priest, Megadeth and Annihiliator. Stephen Rochford, Lough Talt, Aclare, Co. Sligo, IRELAND.

TAPE TRADERS WANTED from U.S. or anywhere in the world, into most metal/thrash, H/C, Motorhead, Nuclear Assault, Bathory, Slayer, Obituary, Napalm Death, Venom, Sodom, Deicide, Kreator and loads more. Lookin' for live shows of the above. Fast and reliable traders only, also penpals from the U.S. and Japan most welcome. Photo if poss. Rogue c/o 33 Mill St, Fintona, Co Tyrone, N.IRELAND, B778 2DD.

LOST BOY, 16-years-old, two egg boxes short of a warehouse into such cool vibes as: Sepultura, Anthrax, Neds Atomic Dustbin, The Cure, Wonderstuff, Hendrix, Pixies, Led Zep, Metallica, Misfits, Marillion, Nuclear Assault, Testament, Jane's Addiction, Fields Of The Nephilim, Red Hot Chili Peppers and tons more. Looking for anyone, anywhere, any age to swap mad psycho fanatic love scribblings. Female goths and vampires welcomed with open veins. Guaranteed reply. Write to: Stef 'Call Me Cliff', 30 Chalky Bank, Gravesend, Kent, DA11 7NY, ENGLAND.

DEATH METAL. I'm a thrasher from Malaysia into Sepultura, Bolt Thrower, Napalm Death, Carcass, Death, Cancer, Morbid Angel, Blasphemy, Necrofist, King Diamond and others. I'm looking for male or female penfriends from all over the world. Tape traders please send me your list. Zamri Bin Ngah, Kampung Sungai Chenain, Batu 2, Behrang Stesyen, 35910 Tanjung Malim, Perak, MALAYSIA.

VIDEO TRADER wants VHS videos. I have: Megadeth, Judas Priest, Faith No More, Sepultura, Queensryche, Guns N'Roses (Rock In Rio), Ozzy, Maiden, AC/DC, Whitesnake, Scorpions (Rock In Rio), Van Halen (Argentina-Brazil), Bon Jovi (Argentina-Chile), Kiss (Brazil), Faith No More (Chile), Ramones (Argentina). I'm looking for: Armored Saint, Exciter, Rage, Savage Grace, Forbidden, Manowar, Testament, Riot, Artillery, Annihilator, Vio-lence, Anthrax (with Turbin), Destruction, Flots and Jets, M.Church, Fates Warning etc. Send your list to: Alejandro Peruffo, Jose Bonifacio 103 IoC, (1424) Buenos Aires, ARGENTINA.

HELP: USA trader searching for live tapes, demos etc of Lizzy Borden, Celtic Frost (esp. new), Sisters Of Mercy, Fear Of God (U.S.), Fates Warning, Lethal, Frakshow, Deadly Blessing, Sanctuary, Watchtower, Alien Sex Fiend, Mind Funk, Detente, Mystic Force, Oliver Magnum, Agent Steel, Secrecy, Sieges Even, Crimson Glory, Hades, Helstar, Toxik, Fields Of The Nephilim, Danzig 90', Savatage, Realm, Stream, Confessor, Forbidden, Flotsam And Jetsam, Warrior Soul, Viking etc. Pleeze help me. I have 800+ list. No rip offs. Write to: Tony Hagan, RR1 Box 487 Lakeview Ave., Westville N.J. 08093, USA.

BRAZILIAN male searching for real metal fans around the world (Japan, specially), for trading records of Brazilian metal bands for record of bands worldwide. All letters will be answered. Write for list to: Euripedes Rodrigues de Castro, Rua Senador Foneseca 1. 198, Jundiai - SP - BRAZIL. CEP 13200.

TAPE TRADER into death/speed/thrash/punk/hardcore with over 2,500 tpaes is looking for people who record gigs in the following cities: Liverpool, Milton Keynes, Nottingham, Bradford/Leeds, Birmingham, Manchester, Sheffield areas. Also overseas recorders in Chicago, Florida, New York, Cleveland, Seattle areas. All must record their own shows or have access to the very latest shows. I always have plenty of new stuff coming in. Steve, 12 Squire Lane, Bridlington, East Yorkshire, YO16 4AH, ENGLAND. P.S. ANYBODY with tapes of Re-Animator please write.

AUSSIE MALE. I'm 18-years-old and want people 16+ to write to, male or female, black, white, red, blue, green. It doesn't matter. I have a wide range of musical tastes but listen mainly to thrash. Current faves are Vio-lence, N.Assault, Forbidden, Sepultura, M.O.D., S.O.D., Acid Reign, Ignorance and others. Send a photo if possible. Lusty females more than welcome. Write to: Affy, 90 Wright St., Sunshine, Vic, 3020 AUSTRALIA.

HARDCORE TAPE TRADER with a large list. More than 3,800 titles into Agnostic Front, Judge, Sick Of It All, Killing Time, Youth Of Today, Insted, Breakdown. Is looking for the European shows of Biohazard, Agnostic Front, Murphy's Law, Libido Boyz, Nausea, Poison Idea, Gorilla Biscuits, Slapshot, Prong, Verbal Assault, Majority Of One.. I'm specially looking for guys who record the shows an other traders in U.K., Germany, Holland, Switzerland and everywhere in Europe, California, NY, MI, OH and everywhere in the USA. I also have a large list of records for trade. Please send your list to: Jean-Francois Fleury, LA Bonne Rencontre, 45.B-7536, Vaulx, BELGIUM. Lars Krogh write, I've lost your address!

WANTED! Danzig "Who Killed Marilyn?" 7" or 12" and Samhain "Unholy Passion" 12". Any other records by Mis-

fits, Samhain, or Danzig wanted, LP's, 12", 7", promos, coloured vinyls, anything considered! Send details to: Scott, 34 Kingston Crescent, Helmshore, Rossendale, Lancs BB4 4LH, ENGLAND.

UNDERGROUND! Any band with demos for sale, please write to me with details etc. Fave bands include Paradise Lost, Entombed, Cathedral, Sepultura, Autopsy, Bolt Thrower, Cerebral Fix, Carcass, Cancer, Unleashed, Dismember, Darkthrone etc. Send all info, prices, influences, merchandise to: D. Bourne, 90 Hammy Lane, Shoreham By Sea, West Sussex, BN43 6BJ, ENGLAND. Traders also send lists!!

BLESSED ARE THE SICK! So all you sick death sters/grinders/speedsters/
thrashers out there write to me (my mailbox is starving). My favourites are: Slayer, Kreator, GWAR, Mucky Pup, Obituary, Morbid Angel, Gorefest, Megadeth and all other sick bands on this rotten planet. Dennis Byl, Heemsterkstraat 15A, 3038 VB Rotterdam, HOLLAND.

FEMALE DEICIDE MANIAC, 22, seeks recordings of Amond/Deicide USA shows and rehearsals, clippings, photos etc. I have the 3 U.K. shows. I also like Sodom, Morgoth, Cancer, Bathory, Dark Throne, Therion, Derketa, Paradise Lost and more. Write to: Elaine, 157 Garforth Street, Chadderton, Oldham, OL9 6RN, ENGLAND.

THE ZEROS: If you're into Purple-hair, hard-rock, punk, glam, sleaze, image bands, you'll love The Zeros! Currently L.A.'s No. 1 drawing band, set to release debut album in July on Restless Records. For more info write: The Zeros Fan Club, P.O.Box 931509, Hollywood, CA, 90093-1509, USA. The Zeros are better than number one!!

WANTED! Male/female rockers aged 16-up into Jovi, Crue, Poison, Sweet F.A., Southgang, Tuff, Tyketto, Trixter, Contraband, Vixen, Warrant, Danger Danger, Herricane Alice, Baton Rouge, Black Crowes from USA, UK and Australia, males must have long hair, looks unimportant. Write to: Mags Baron, 12 Nateby Ave., Blackpool, Southshore, FY4 3QY, ENGLAND. All letters answered!!

LONELY MALE WARRIOR, 22, seeks sexy, lonely ladies into lipsticks and leathers, even biker outfits. Must be 16-24 and 5'4" to 5'9" only. I have brownish black hair like Tommy Lee a little and brown eyes. I am an Asian/American living in England. I am also into HM/HR and thrash, but no hardcore, softcore and punk allowed. Looks unimportant, but must have a funny or normal sense of humour. I am long haired. Please send me a photo with your first letter. All letters will be answered if you send me a photo. Rix 'Mr.Nice Guy', 3 Styles Close, Bradwell, Great Yarmouth, Norfolk, NR31 8RJ, ENGLAND.

TAPE TRADERS WANTED! From all over the U.K. looking for anybody into: Dead Kennedys, Discharge, Spermbirds, Broken Bones, D.O.A., Nomeansno, Black Flag, L7, Misfits and any other punk/metal bands. Your list gets mine. Robert Pranel, 124 Stowhill, Newport, Gwent, SOUTH WALES NP9 4GA.

I'M a 25-year-old male into thrash/heavy metal seeking correspondance, friendship from females, into the same. Some influences are: Anthrax, Annihilator, Amnesia, Armored Saint, Biohazard, Dyoxen, Death Angel, D.A.M., Exodus, Flotsam And Jetsam, Grinder, Helloween, Iced Earth, Lethal, Megadeth, Sacrifice, Onslaught, Over Kill, Powermad, Nuclear Assault, Wrathchild America, Suicidal Tendencies and many more. Females from all over the world are welcome to write, but especially welcome are females from USA (New York/New Jersey), only mature minded, caring females need write to: Steve Wittson, 21-M, Redding Road, Edison, New Jersey, USA 08817.

HONEST & RELIABLE death/thrash metal tape trader seeks other traders with the same tastes and qualities. I have a list of 120+ titles. My favourite bands are: Carcass (Godz), Obituary, Sepultura, Slayer, Terrorizer, Morbid Angel (Godz), Metallica (Godz), Entombed, Kreator (Godz), Death, Autopsy, Malevolent Creation, Atheist, Napalm Death, Bolt Thrower, Nuclear Assault, Master and Deicide. I also have some demo and live tapes to trade. Also interested in trading flyers, etc. Write to: Bill Earnshaw, Manse Lane, Stromness, Orkney, KW16 3AP, SCOTLAND. P.S. Traders welcome from anywhere, big or small lists. Reply to all serious letters.

I'M looking for penpals from all over the world. M/F any ages OK! Please write to me, all letters answered! Into Skid Row, Slaughter, Poison, Warrant, Danger Danger, GN'R, Nelson, Motley Crue, Firehouse and loadsmore. Yoshiko Ishikawa, 5-13-22, Higashi-Shinmachi, Matsubara-City, Osaka, 580 JAPAN.

NOW OR NEVER!!! Honest AOR/Glam devotee, aged 25, eagerly in need of similar traders/penpals from absolutely all over the world to swap official and unreleased stuff, info and so on. Your list gets mine (a must!). All lettes answered. Wanna know what Spanish rock sounds like? Fool Preacher, Taz, Cobra, Wimpwire, H.O.T., Toy Roz, Equus, Raze Hell, Overdrive, Tygerzye, Speedway, Boulevard, CAM, The Stand, The Jet Circus, Sacred Dolls, Syre, Shalom, Blackjack and loads more. Interested? Then, write to: Don Bon Javi c/o Labayru, 37-4oA, 48.012, Bilbao, SPAIN

TAPE TRADER. List of over 500 (and increasing by the day) LP's and lives, ranging from Leppard through Scorpions, Megadeth, Death Angel, Metallica, Slayer and countless others. Death and Speed trader especially but ALL tastes welcome. Have a nice mosh! Gerald Simpson, 32 Wolsey Road, East Molesey, Surrey, KT8 9EN, ENGLAND.

CANCER - Videos wanted from the following shows: Brighton, London + Manchester May '91. The band would like to see them. Video traders wanted from all over the world. I have large list, including shows by Deicide, Obituary, Sadus, Cancer, Sepultura, Nocturnus, Entombed, Morgoth, Atheist. More coming in all the time. Send lists to: Dave, 21 Coronation St., Whitwell, Worksop, Notts., S80 4TG, ENGLAND.

FEMALE into death/grind, looking for reliable M/F traders or penpals (16+) any where, current favourites include, Carbonized, Lord Of Putrefaction, Paradise Lost, My Dying Bride, Mortal Remains, Pestilence, Filthy Christians (more needed), Der Keta, Godflesh, Rotting Christ, Demi-God, Malediction, Decomposed (Ha! Ha!), Entombed, Carcass, Xysma, Agathocles, Deicide. Send inane rantings to: Sarah, 24 Woodcross Ave., Cantley, Doncaster, S.Yorks, DN4 6RU, ENGLAND.

35-YEAR-OLD into Soundgarden, Razor, Coroner, The Lost, (early) Yngwie, White Zombie, Annihilator, Hostile Rage, CIA, ADX, Guy Mann Dude (does anyone know what he's up to? Is this dude still alive?) Nuclear Death (personally, all females in metal suck, but Lori Bravo is a woman after my own heart!), Arcane, Infernal Majesty, Non-Ficiton, Biohazard. All types of metal! If you are a guy, any age, long hair a plus, or if you are a very open-minded female, please write. I'm not into trading anymore, just penbanging. Bands - send info. Richard - thanx for answering my ad, you are the greatest friend a person could ever have. Susan P. Milich, 1545 Dahill Road, C2, Brooklyn, NY 11204, USA.

AUDIO/VIDEO!! I want to get in touch with people who are (like me) interested in excellent quality material only, straight from the masters. Favourite bands: Maiden, Metallica, Candlemass, Faith No More, Hard-Ons, Living Colour and lots more! So all tape recorders and filmers get in touch! Jonas Rosander, PL. 8359, 28190 Hassleholm, SWEDEN. P.S. Who filmed Aerosmith and Faith No More in Australia 1990???

ITALIAN MALE, 30, would like to know heavy metal girls and boys to exchange ideas, tapes and videos and anything else. My favourite bands are: Metallica, Slayer, Iron Maiden, Scorpions, Exodus, Vixen and especially Cirity Ungol (great). Write me from all over the world. Guido Caretti, Via Don Minzoni 9, 41013, Castelfranco, Emilia, Modena, ITALY.

BRAZILIAN THRASHER is looking for serious people interested in trading LP's, EP's, mags etc. I have all the best Brazilian and foreign thrash metal for trade, like: Sepultura, Genocedio, Sarcofago, MX, Ratos De Poraes, Sex Thrash.. and lots more.. all letters answered!! Paulo Borella, R.Ondina P. Richetti 89, 13 200 Jundiai SP, BRAZIL.

PORTUGUESE MALE, 22, is going to discover Europe by inter-rail, looking for friendship, any accomodation offers. I am into animal rights, peace, big fans of HR, Sonic Youth, DK, Chumbawamba, Fishbone, Misfits, Gorilla Biscuits.. Please write before September. Joao Carlos, Apartado 5207, 1706 Lisboa, PORTUGAL.

SWEDISH, female, 26, looking for new friends into blues, metal and some speed/thrash. Anyone in Scandinavia? But everyone is welcome to write. Criss Wendel, Revargatan 3, S-25461, Helsingborg, SWEDEN.

17-YEAR-OLD, male, into stuff such as VoiVod, Death, Sepultura, Accept, Obituary, Napalm Death, Morbid Angel, Slayer, Deicide, Pestilence, Dannii Minogue (only joking!!) and any thrash/death/grindcore that you care to mention! Seeks 17-19 year old gorgeous/sexy nympho blonds for a long lasting relationship. Write to me now! (yes, right this minute!), please send a photo if possible. Ta! All letters answered! Write to: Stanway Cottage, Longville, Much Wenlock, Shropshire, TF13 6DS, ENGLAND.

ROADHOUSE - DOWN THE DESERT HIGHWAY

So, what has DEF LEPPARD founder-member/guitarist Pete Willis been doing since his departure following the recording of the Sheffield band's third LP, "Pyromania", in 1983?

"I had a bit of time out, got married, had a kid - all that business. I was still dabbling in music as a hobby; I got a place just outside my home town of Sheffield and set up a studio. But I was just tinkering around really. However, I then bumped into guitarist Richard Day and that's where ROADHOUSE actually started."

Once the pair got together (Summer of '87) they advertised for a singer. From a list of about 30, the duo picked Paul Badson, a regular face on the workingmen's club circuit in the north of England. As far as the rhythm section was concerned, the band tried out several bassist's and drummers, before settling on Wayne Grant and Trevor Brewis, respectively.

"Well Paul used to come and see a shit band I was in about 2 years ago," explains Wayne. "The two of us got on well."

Wayne had helped out Trevor's previous band when they were stuck for a bassist, so suggested him as the ideal sticksman for ROADHOUSE. Thus, the band's line-up was finally complete.

Although their first show was only seven months ago, they have since notched up 40 gigs, including a headline date at The Marquee Club in London, which Wayne describes as "one of the best gigs we've had so far."

Paul continues with an air of disbelief: "We got a right slating for that show. One magazine, in fact, jumped right on us. Pete wasn't actually playing with us on that series of dates because of family commitments, and the paper in question thought we were simply using him to further our careers."

"People always seem to want to try and drag up some dirt, but the fact was that there wasn't any there," adds Wayne, with a slight hint of disgust in his voice.

"There was no dirt at all," cuts in Paul, "and everybody who came along to The Marquee date in particular had a great time. It was certainly the best gig we've played so far, yet we got completely slated."

The band have up until now released two singles, viz "Tower Of Love" and "All Join Hands", and their third one ("Time"), is just about to emerge. Indeed, the five-piece have spent a week in total working on the videos for these three 45s.

"We've just been out to Spain to shoot the video for "Time" and I didn't want to come home again," says Paul. "We went out to the same desert where many of the Spaghetti Westerns were shot. We were there for four days, then came back for two days, before going down to London to shoot the footage for "All Join Hands" at Elstree Studios..."

"Nah," interjects the hitherto-silent Pete Willis, "it was done at a big arena in America!"

"That's right, Long Beach Arena...in London," jokes Paul.

The debut album, "On A Desert Road", is released through Vertigo on August 28 and was recorded at Pete's home studio.

"We co-produced it with Chris Sheldon," outlines Pete, "He's a really good engineer. We brought him in because none of us are really up to much on the engineering side. In the past Chris has worked with THE MISSION, AN EMOTIONAL FISH and PERE UBU. After we'd finished the basic tracks, the tapes were given to Mike Shipley (who ironically has been closely associated with DEF LEPPARD in the past) for the mixing stage. The whole process took about three months."

When it comes to songwriting, everybody in the band contributes at one stage or another.

"Paul tends to be more proficient because he's the vocalist. And he'll come out with the melodies," continues Pete. "If I do something, it's usually more of a guitar riff.

"Everybody puts their oar in," adds Paul. "Any song I come up with, then I give it to the rest of the lads to change it around and put the ROADHOUSE stamp on it."

Let's just hope their stamp is distinctive enough for them to make their mark!

DENISE STILLIE

TAKE IT TO THE TOP

GARRY SHARPE-YOUNG CHECKS OUT RISING STARS KINGOFTHEHILL AS THE ST.LOUIS BASED ROCKERS BREEZE INTO THE U.K. FOR A SHORT WARM-UP TOUR IN PREPARATION FOR THEIR SUPPORT SLOT WITH EXTREME IN OCTOBER

"My head feels like an anvil!" KINGOFTHEHILL drummer Vito Bono is visibly suffering from jetlag. Vocalist Frankie looks on bemused with those bushbaby eyes, whilst EMI press officer Anton tries in vain to revive the man with promises of avocado sandwiches. St.Louis' KINGOFTHEHILL are here in the UK but in body only, bassist George Potsos, a man who looks like stiletto blade and knuckledusters are standard attire, is under the misapprehension that he's playing a gig tonight (he's not - it's tomorrow) and beanpole guitarist Jimmy Griffin has just discovered Carlsberg Special Brew. My tape recorder rolls and KINGOFTHEHILL try to gather themselves into some semblance of a cohesive unit. The next night at Nottingham's rock city they proved themselves beyond all doubt with a staggering performance that bides well for their EXTREME support slot in October.

Frankie is flicking through a CD rack when he comes across a glut of CLIFF RICHARD albums. "Is this guy big over here?" he inquires.

"KEITH RICHARD?" offers Vito. "Yeah, he's big."

The question is though - how big are KINGOFTHEHILL? With that rather assumptive nametag and ensconced shoulder to shoulder with VANILLA ICE and WILSON PHILLIPS at the extraordinarily successful SBK Records, they have a lot of aspirations to pacify by hard record sales. I inquire as to how SBK chose KINGOFTHEHILL to fly the flag for rock at the label?

"SBK were interested in us even before they got the record company off the ground, they were just a management company then. Now they've sold over ten million albums in little over a year," relates Frankie.

"How it actually gelled was a combination of things. We had a lawyer at the time who has since become our A&R guy and the Concrete Marketing people were digging us too. One day they called each other and realized they were both listening to the same band!"

How do you feel you fit in alongside VANILLA ICE and JESUS JONES? "Well, I'm not gonna knock ICE because that dude is paying for our tour bus man!" offers an honest George.

Prior to your signing I believe you covered the club circuit pretty extensively. "Oh yeah" exclaims the singer. "We played every club in St Louis and any others we could find. The club circuit meant we could play, but of course the price you pay is having to play covers - and we are a lousy cover band! We figured out that we could get away with playing obscure STONES and HENDRIX tracks that people were familiar with and it seemed to work out fine! As time went on we would include more and more of our own stuff until we had a completely original set. I tell you one thing though and that is we made good money doing covers!"

"To tell the truth we made more money then we're making now!" adds Vito. "I hear the club scene here is the opposite. I don't know how bands survive making no money."

How do you feel the *Foundations Forum* gig in Los Angeles last year aided your cause, because there weren't exactly many bands of your ilk onstage. "It's funny you should say that because it's exactly what I thought when I saw the bill," admits Frankie. "I was more than a little worried for a minute or two. I mean, KINGOFTHEHILL with EXODUS and JUDAS PRIEST!! Thank God for EXTREME! I must say though that we did well out of the *Foundations Forum*, but it was definitely a very heavy metal bill!"

"And we definitely ain't heavy metal!" opines George. "No way man!" That begs the question - what are you in that case? "If anything we have more of a HENDRIX groove than anything," reckons Frankie. "We all like different stuff, but the common factor is HENDRIX." (The band did a swanky version of "Foxy Lady" at the Rock City gig).

Would you feel comfortable with the all too commonly misused Funk-Rock tag? "I don't know about that," wonders Frankie with a quizzical look on his face. "We seem to be coming up against this a lot recently. We do funk out onstage but it's only one aspect of what we do. We pride ourselves on spontaneity onstage, if a song is going real well we'll just keep it going. Another thing about this band is that no two shows are the same. I don't dive the same rap every night and we vary the set as well."

"In fact, we don't even use a set list!" laughs Jimmy. "I'm serious!" Talking about live performances how much roadwork have KINGOFTHEHILL been getting in since that burst of press coverage at the *Foundations Forum*? "We've been playing as much as we possibly can," continues the singer. "We started out playing with LYNCH MOB up the East Coast of America and Canada and then headlined ourselves before linking up with STEELHEART. And now we're here! The LYNCH MOB shows with George and the guys were cool, but the one we're really looking forward to is these dates with EXTREME in October. That is an ideal billing for us, but obviously we are doing this little bunch of dates on the single just really to say hello to everyone over here so that when we come back with EXTREME people know who we are."

Is touring picking up again in the States yet or are KINGOFTHEHILL, like a lot of other upcoming bands, finding it tough to get on the right bill? "It's slowly starting to get better which is something we've found, but it's still slow," states Jimmy. "It's all multi-band bills for budget ticket prices and I thik that will prevail for a while. I don't know what it is, but rock bands are having a hard time of it, could be all the dance music on *MTV*, could be the recession....I dunno. It's more important to pick the right tour now, but I think we'll do OK. The record company is promoting the hell out of us here and in the States and it's a relief that everywhere we go people have heard of us, but we do need to be playing with the right band. It's no use us going out with a metal band because we're more of that early AEROSMITH and VAN HALEN vibe."

"Getting back to what you were saying earlier about this Funk-Rock things, I agree with what Jimmy has just said there. We're a groove orientated rock band in the old tradition. Please don't call us Funk-Metal or Funk-Rock!" pleads Frankie. "We're just doing our thing and this is the way we've always done it since way back. I mean, Vito and I have been together for over six years now and nothing has changed. Believe me, all our career we've had people giving us the same old advice - 'Hey guys, are you a Funk band or a Metal band? Make up your minds!' We gave them the same answer we give now - we're KINGOFTHEHILL and we do exactly what we want to do. You call it what you want, we'll just play it, OK?"

"Equally we're not worried about being featured only in the rock mags, because if a band is good enough you crossover to mainstream public appeal eventually," Jimmy adds. "People can call us whatever they want y'know?"

"They can call us shit if they want!!" howls Frankie. "I'd prefer it if they didn't," says George, fixing me with a stare that promises concrete boots and a one way trip to the bed of the Thames.

Can KINGOFTHEHILL live up to their name? On having initially only heard the album I was sceptical. After witnessing their first UK gig I can only say KINGOFTHEHILL would have to fuck up big time to prevent them clawing their way to the top of the heap. Get to those EXTREME shows early!! ■

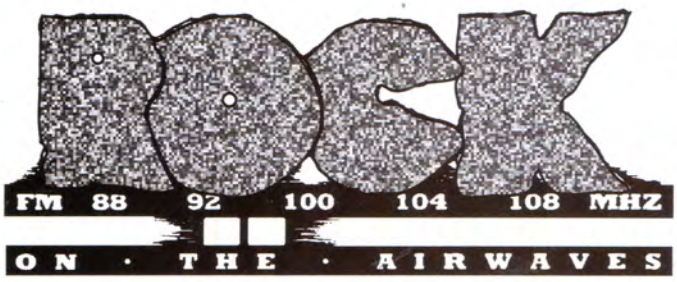
Another issue, another Rock On the Airwaves for you to peruse. A few newcommers this issue, so say hello to Phil Easton and Kevin McDempster folks.

A pretty poor showing fom the boys at Cumbria this year, which wasn't quite the miserable event some have tried to portray it as, but only Tom Russell was gallant enough to make the journey, along with Radio One's Tommy Vance (who should be gracing these pages shortly). Still, it was noticable that Mr. Russell steered well away from alcoholic substances! Must have been feeling decidedly under the weather!

Pithers has been off sunning himself in Switzerland if reports are true, whilst various female parties take advantage of the Summer hols. (Ha ha). And recent daddy Paul Anthony braved the football field against FM only to find his team losers yet again. Unlucky Paul, still maybe you should live in London and support a decent football team like Chelsea. Maybe it'd help your performance!!

Anyway, that's it for this issue. Tune in and enjoy, especially the new Radio 210 Learn Swiss In Ten Easy Steps programme. Wonder who's hosting that one?

JERRY EWING



BILL AND TED'S BOGUS JOURNEY

METALLICA

GLR - LONDON
94.9 FM - Krusher Joule
Sunday 8 - 10 p.m.
"Krusher's Sunday Metal Mayhem"

Playlist:
METALLICA - Metallica
O.S.T. - Bill And Ted's Bogus Journey
FISHBONE - The Reality Of My Surroundings
JELLO BIAFRA - I Blow Minds For A Living
NEW ENGLAND - You Can't Keep Living This Way

'Allo Drogies! Well have we got some special shows coming up for you this month.

We'll be having a chat with Lars Ulrich from METALLICA and there'll be a chance to win some signed albums.

We will also be recording a rather special *Day In The Life Of Metallica* at Donington for your delight.

Hopefully there will be an interview with someone from GUNS N'ROSES. That is providing they manage to find England in time for their gig on August 31st.

Also we'll be having interviews with THE BLACK CROWES and QUEENSRŸCHE, and STRYPER coming into the studio on Sunday August 25th.

RED ROSE RADIO - LANCASHIRE
97.4 FM - Phil Easton & Kevin McDempster
Sunday 7 - 9 p.m.
"Great Easton Express"

Playlist:
METALLICA - Metallica
KINGOFTHEHILL - KingOfTheHill
CRIMSON GLORY - Strange And Beautiful
O.S.T. - Bill And Ted's Bogus Journey
GALLACTIC COWBOYS - Gallactic Cowboys

There will be a mega METALLICA interview coming up on the show, so listen out for that.

The Great Easton Express will be running a Donington special to co-incide with this years biggest rock festival and there will be a competition on the show to win tickets and passes for the festival so keep listening.

The Great Easton Express will be out and about at various venues in the North West doing summer roadshows.

CLYDE 1 - GLASGOW
102.5 FM - Tom Russell
Friday - Midnight - 2 a.m.
"Tom Russell's Rock Show"

Playlist:
METALLICA - Metallica
KINGOFTHEHILL - KingOfTheHill
LA GUNS - Hollywood Vampires
CRASH N'BURN - Fever
KISS OF THE GYPSY - Whatever It Takes

There will be a METALLICA special featuring an interview with Lars Ulrich and playing 5-6 tracks off of the new album.

MAGNUM will be coming into the studio live after their show at the Glasgow Barrowlands on September 20th to hjave a chat and talk about their new live album.

There will also be a MAGNUM meet the band competition towards the end of August where you'll have the chance to meet them at their Barrowlands show in September and win tickets to the gig.

I will also be running an interview with KINGOFTHEHILL so listen out for that.

AIRE FM - WEST YORKS
96.3 FM - Colin Slade
Saturday 6 - 8 p.m.
"Colin Slade's Rock Show"

Playlist:
METALLICA - Enter Sandman
ROADHOUSE - All Join Hands
O.S.T. - Bill And Ted's Bogus Journey
KIK TRACEE - No Rules
SKID ROW - Slave To The Grind

We will be running a competition to mark the release of the new MAGNUM live LP "The Spirit Live". The winners will be able to join us at a special MAGNUM night at The Roxy, Sheffield and meet the band on Monday September 2nd.

There've been several good demos from local bands, it's good to see so much local talent about. Hope to be able to feature the best of them on the show in the weeks ahead.

We have started a new weekly Rock night at Tiger Joe's at the Aquarus, Chesterfield every Wednesday. Hope tom see as mnay of you down there as possible.

ECHO 96 - CHESHIRE/ STRATFORD
96.4/96.9 FM - Paul "Pop" Anthony
Friday 8 - 10 p.m.
"Rockin' The UK"

Playlist:
FM - Takin' It To The Streets
DARE - Blood From Stone
METALLICA - Metallica
O.S.T. - Bill And Ted's Bogus Journey
HOPE AND GLORY - Demos

Coming at ya in the way of interviews over the next coupla weeks: Darren Wharton from DARE, Lars Ulrich from METALLICA and KINGOFTHEHILL.

We'll be talking to a great new local band formed out of the ahses of NO FAVORS, HOPE AND GLORY who just landed the opening slot on the forthcoming SAXON tour which will be stopping off at the Queens Theatre in Burslem on September 25th.

Unfortunatley the fottball match with FM didn't quite go as planned and once again the band ran out winners 10-8!

Finally, as ever, listen out for our up and coming Donington specials over the next couple of weeks.

RADIO 210 - READING
102.9/97 FM - Brian Pithers
Saturdays 6 - 10 p.m.
"The Rock Show"

Playlist:
CRIMSON GLORY - Strange And Beautiful
DEMON - Hold On To The Storm
KIX - Hot Wire
CHRISSY STEELE - Magnet To Steele
METALLICA - Metallica

Amongst all the usual mega events happening happening on this show there will be the following cast list: THE BLACK CROWES, SKID ROW, QUEENSRYCHE, James Hetfield of METALLICA, WINGER, KISS OF THE GYPSY, Nicko McBrain (The Rhythm Of The Beast), MAGNUM (and special MAGNUM events). We're also looking to talk to the great man ALICE COOPER, soon.

Pus there's the strange and beautiful CRIMSON GLORY. There's a chance to clear out of the video cabinet with loads of Warner Home Video films and some music ones to go as well.

Finally, a little tip, the new LILLIAN AXE album "Poetic Justice", to be released in January, is enormous (*What, at least 12"? - Ed*).

ATTENTION!

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HOT

CRASH N' BURN USED TO BE CALLED RIFF. NOW REVAMPED, THEY'RE ABOUT TO RELEASE THEIR MAJOR LABEL DEBUT "FEVER". JERRY EWING FINDS OUT WHAT'S BEEN GOING ON

1989 saw the release of an interesting, if unspectacular debut album from a German melodic Rock outfit called RIFF. It went by the name of "Mission Love". Now whilst it somewhat passed this particular journo by, RIFF managed to create some kind of buzz in the live arena as well as attracting the attention of Radio One producers courtesy of "No Mercy", the resultant single from the album.

However, met with the usual scathing British press attack - always overly harsh when it comes to referring to our European brethren - RIFF seemed to disappear, skulking off to lick wounds, regroup and plan their next move. Once more a band had fallen victim to an unnecessary crucifixion. Or so it seemed....

For British-born vocalist William Lennox, the founder and mainstay of RIFF, all was not lost. Re-locating to London, he quickly set about re-vamping RIFF into a totally new act that would take the initial promise of RIFF oh so much further.

First up was a new line-up, and in came Irish-born bass player and veteran of the St. Moritz club Gareth Thomas, and ex-NENA drummer (yes, the *"99 Red Balloons"* NENA) Rolf Brendel. Next came the name, CRASH N' BURN, with hindsight a better choice than RIFF. Then there was the major deal. Although RIFF were signed to BMG, RCA in this country had declined to put "Mission Love" out, preferring to licence it to Music For Nations. This time round, RCA were all too eager to pick up on Lennox's new baby.

Why? Well probably courtesy of some damn fine management, and the music that the band had come up with. One listen to "Fever", the new album, and you'll find a host of infectious grooves, all solidly melodic yet none lacking balls as is often the case. From the GUN/POISON-esque "Hot Like Fire" (an odd combination until you've heard it!) and the splendid "Ride The Rainbow", both contenders for hit single, to the power-Pop/Metal/Rock of "Wild Cherry", "Bump & Grind" and "Dancing With the Devil" and the Blues- influenced "River Of Love" and "Singing The Blues", CRASH N' BURN have delivered a quite stunning album.

Far removed from the usual Germanic tones of the likes of HELLOWEEN, GAMMA RAY, SCORPIONS and DORO, CRASH N' BURN are like a breath of fresh air. Anglo-German Rock at its best!

"The reason for the name change from RIFF to CRASH N' BURN was because with the change of line-up and a new album we wanted to be seen as a new outfit, which we essentialy are," explains William Lennox over the general hubbub of the local hostelry.

"With RIFF we came over to London to promote the album and it was essentially four blokes living in one flat together. After a while it was apparent that things weren't really working out so we split, and myself and Frank (Beckings - guitar) headed off to Memphis to start work on the second album and get a new band together."

RIFF had made some kind of headway in the UK.

"I think we did quite well," admits Lennox. "I knew that when we came over to England no-one would know who we were, but we just decided to take the chance. I think it's very hard to stay in Germany and be internationally successful. I thought that London should be the first step to that kind of success."

The current state of play with CRASH N' BURN would seem to be very healthy. With RCA finally behind them, their debut album "Fever" hitting the streets on September 2, preceded by the single "Hot Like Fire", and their recent UK support slot with a revamped FM going very well indeed, it would seem like a most auspicious start for the four-piece.

"I think we're all very optimistic about things," Lennox agrees. "We see the support and back-up from the record company as very good. People there do like the album and they're doing a great job of trying to get it all to work out. Likewise we're trying as hard as we can on this tour."

"Fever", as previously stated, boasts a healthy melodic sound, but is brutal enough not to have Rockers turning away thinking they've got another AOR outfit on their hands.

"Well Frank writes all the music and I handle all the lyrics," points out Lennox.

"The thing is," interjects Berring, "when we start writing the first thing I think about is a good melody line and a strong rhythm. When you've got both of those I think you've got a song. The rest is very easy. We don't think too much about what we do, we just let it flow."

I draw a comparison with the sound of the SCORPIONS. Strong, heavy and never lacking balls, but always instilled with a very powerful, memorable melody. Lennox, however, sees it somewhat differently.

"I think we've got a strong Blues influence, which the SCORPIONS don't have," he points out.

"A lot of the punters have been saying they really like the Bluesy numbers," adds Thomas. "The whole album has a strong Blues thing running through it, even something like "Hot Like Fire" which is the most commercial thing on the album. All the guitar playing is taken from Blues, the slide guitar riffs and stuff. It's just not a *blatant* Blues thing."

Whatever it is it makes CRASH N'BURN's music an attractive proposition. It's a quality that has been there since RIFF's conception, with "No

All pics Nick Matthews

Li

Mercy" being picked up by the nation's radio.

"We had the chance of taking a single off "Mission Love", and "No Mercy" got a favourable response from the DJs," offers Lennox.

The initial response to the new material would also seem to be favourable.

"Airplay is essential," admits Lennox. "You've got to be seen out on the road, seen in the magazines and heard on the radio. I think we have a real good chance now."

Indeed, with so many bands doing the rounds these days, what exactly is it about CRASH N' BURN that they think makes them stand out?

"Hey, the *million dollar question*," laughs Lennox.

"The band has to be OK and you have to really work at it," offers Belling.

"I think you have to have 100 per cent belief in it," muses Thomas.

"You have to have a good group of people around you, from record company to management, who really believe in what you do," continues Belling. "We have all of that and it makes it very easy for us. We have the songs and ideas and we're ready to try different things., And we aren't pushed into anything we don't want to do. Everything is working so well together."

What about America? Surely that must play a major role in CRASH N' BURN's plan for global success.

"We don't know if the album's coming out over there," admits Lennox, referring to record company political games that all too frequently screw up bands' careers. "We want o break through in England and get some sales behind us. If we get the reaction we think we will I think it'll be easier to get the album released over in America."

"I think we do need some kind of pedigree from Britain," adds Thomas. "I think America's still got some kind of stigma about Britain. If it's happening in Britain then they want to hear it."

"They've heard the album, and they do like it very much, but I think they want to see what we do here first," states Belling.

So what about Germany, where the band originated from?

"RIFF weren't very big out in Germany," admits Lennox. "But since we changed our name I'm not thinking about Germany too much. It's really the UK that I want to break. If we have some sort of success here Germany will be likely to follow."

"We still crop up in the German press, though," points out Thomas. "I think it'll be a kind of *local boys made good* kind of thing."

At least the band have taken steps to break away from the rut that many German bands find themselves in. Big in their homeland, but not so elsewhere. However, bearing in mind their choice of relocation and the frequent snide comments which are aired in the British press, where the band wary for the reaction awaiting them in good old Blighty?

"I don't really know if the press will see us as a German band," opines Lennox. "I hope they don't because there's only two Germans in the bands and we have lived here for a while now. I don't think they will, but I don't think we'll have as many problems as we did when we were RIFF. But the press can be very negative towards an unknown band from another country."

"There are a lot of foreign bands with no fan base whatsoever in this country who will come over to tour," says Thomas. "But on the recent FM tour we've had people singing along to our songs and stuff. We will get a fan base here the more we tour and work."

That work seems likeley to continue well into the latter part of this year. The band are planning further tours; so far both DARE and THE SCREAMING JETS have cropped up as bands they might support in the UK, and there are rumours of an acoustic set doing the rounds of the clubs.

All-in-all it looks to be an interesting few months ahead for CRASH N' BURN. With a set of quality melodic Hard Rock songs, definite single possibilities and a live set that grows in confidence, it looks as if "Fever" could be rising steadily throughout Britain towards the end of the year!

ke FIRE

Pic Ron Pownall

THE zero OPTION

RTZ MIGHT BE A NEW BAND, BUT THEY HAVE TRADITIONAL MUSICAL VALUES. VOCALIST BRAD DELP EXPLAINS THEIR PHILOSOPHY TO MALCOLM DOME - AND ALSO DISCUSSES HIS ROLE IN THE ONGOING BOSTON SAGA!

Grecian 2000 Rock lives, head for the bathroom! Yeah a crass opening, but one meant to convey a feeling, an attitude and a hope. For it has long been my contention that those who gleefully claim that any Rock musician over the age of 30 should commit musical euthenasia sadly miss the whole point of artistry. The fact is that there are many elder Rockers around today who make a valuable contribution to the music scene. And whilst it is easy to villify them, nonetheless the likes of ASIA, THE LAW and the newly- formed THE STORM (see elsewhere in this issue for a feature on the last-named) are all making good music, with the emphasis thankfully on quality rather than image. And if you find it difficult to deal with that concept, then RTZ will *horrify* you!

Based in Boston, this five-piece immediately strike a chord not only because of the excellent nature of their highly melodic debut album "Return To Zero", but also because of the presence of guitarist Barry Goudreau and vocalist Brad Delp, two musicians who made their name with BOSTON, one of the most acclaimed and successful Rock bands of all time. So, let's hand over the patio to Delp, a senstivie, articulate communicator, for the background to the RTZ barbeque...

"Barry left BOSTON after our second album, "Don't Look Back", in 1978 and recorded both a solo album and a record with the band he put together called ORION THE HUNTER and I contributed vocals to both projects. We then began to work together on material when I got a call from Tom Scholz (BOSTON mainman), who was putting together what was to be the band's third album, "Third Stage". Now I'd always had an understanding with Tom that I would make myself available for any BOSTON LP, so when he called in that agreement I had to put my liaison with Barry on hold."

Thus, Delp went off to record and tour with BOSTON during 1986/7 on their "Third Stage", whilst Goudreau continued to develop the new project that had been increasingly occupying his time. And he eventually recruited bassist Tim Archibald (formerely with CBS recording artists NEW MAN, and voted top bassist in Boston for four years running), keyboardist Brian Maes and drummer Dave Stefanelli (both session musos). So, by the time Delp was back on the scene, what had been an ethereal sparkle in Goudreau's eye was now taking the shape of reality.

"We then recorded a series of demos at a 16-track studio that Barry had built at his house," explains Delp. "The way we put the songs together is that Barry would develop some chord ideas on tape and I'd develop the vocal side of things from there. It was certainly different for me from the way Tom Scholz works. He has such strong ideas on the way he wanted the vocals to sound that I'd have little room for manoeuvre. Now, considering that BOSTON is very much Tom's own project, that situation is fine. But for me the way things are set up with RTZ is much more satisfying."

The next problem for the fledgling band was to find a producer with whom they could work. A number of choices were put forward by Giant Records, and the band relocated to Los Angeles to audition the candidates.

"We did think about producing the album ourselves, but the label wasn't very keen on that suggestion. So, we set out to find someone with whom we'd feel really comfortable, and also a person who understood that the demos we'd recorded were truly representative of the band and where we wanted to go. Strangely enough the first person we saw in LA was Chris Lord-Alge and we hit it off immediately. He seemed so in tune with what we were after. Everything he said fitted in exactly with what we had in mind. And I must say the whole process did work out very well."

The album was cut at three studios in LA, viz Village Recorders, Rumbo and Image Recorders. It has just been put out in the US to a thus-far limited buzz, and currently awaits a UK release.

"So far things have been very low-key and we haven't received a great deal of attention yet. But that's because things are only just beginning to warm up. The first single from the LP is to be a song called "Face The Music", which was wirtten by Barry back in 1987. Will we get to shoot a video for it? I hope so. BOSTON did very little in that respect, but I am a big film fan - I have a very large video collection at home - and would like nothing better than to get involved in this medium.

"We've already had offers to go out on arena tours, but the first thing we wanna do is to perform some warm-up dates around the Boston area, just to get this band worked in. You see, we recorded the album without having ever played out! One thing I want to make clear about any live set we put together is that there won't be any inclusion of old BOSTON material. With a couple of exceptions, Tom wrote all that stuff and performing it is his perogative. Musically, RTZ are trying to do something that isn't in the same category as BOSTON. Now, I'm sure there will be fans turning up to our gigs expecting to hear some of the BOSTON songs, so I want to make that point absolutely clear. In fact, I want to go as far as to put something on the ticket informing fans that we won't be playing any BOSTON numbers. That way we can stop people being disappointed.

"We might, however, do an ORION THE HUNTER track called "All Those Years". We are thinking of taking a couple of female backing vocalists on the road with us, and that song is ideally suited to having such a line-up."

The relationship between Delp and Goudreau actually goes deeper that a commitment to RTZ, as the vocalist himself points out.

"We are married to sisters, which means that we see each other socially all the time. But on a musical level, our connection goes back to the late '60s, when Barry auditioned for a band I was in. What RTZ is about is the two of us going back to what we enjoyed listening to as kids. To me it has a real '60s feel. I'm 40 years old now, and I still believe I was the perfect age - mid-teens- when THE BEATLES first hit America. And I still recall the excitement they generated over here. Indeed, the first band I was in, THE MONKS, played only BEATLES cover tunes. And until I teamed up with Tom I had only ever performed with covers bands in Boston!"

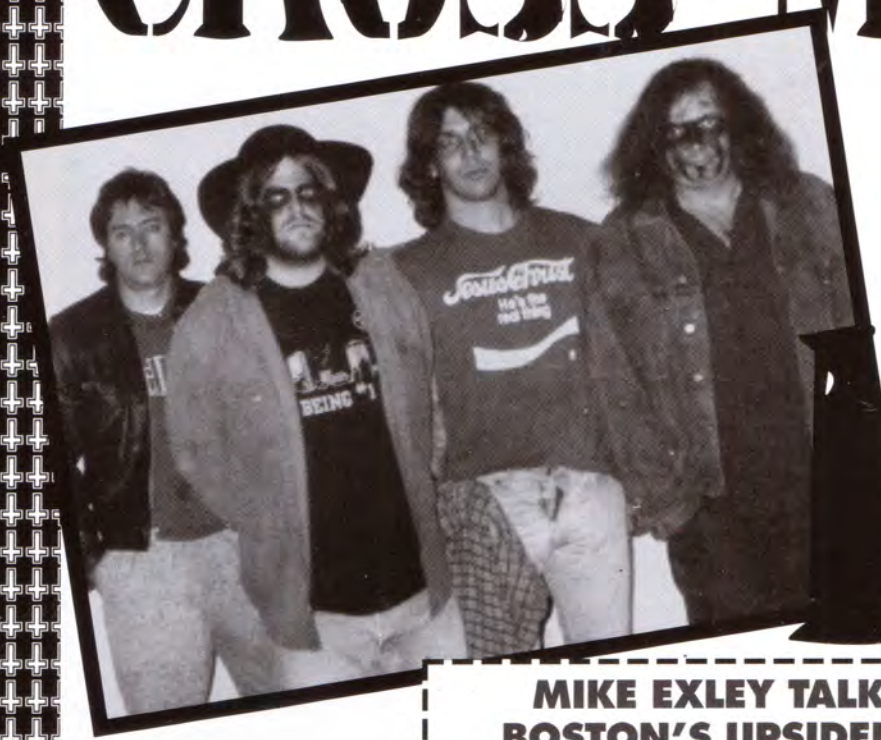
Right, since Delp has resurrected the name of Tom Scholz, and as he himself has admitted to a certain understanding between the two as far as BOSTON are concerned, where does the singer stand in relation to the band with whom he made his name? Do they still exist?

"Oh yes, they are still very much together. Actually, the band that did the "Third Stage" tour - apart from myself - are currently recording a new album. Knowing Tom, this is only the very beginning of a long process. Don't expect anything to emerge for a few years yet! What's my situation? Well, I'm committed to RTZ and I wanna see this through. We already have enough material written for a second album, which [will] be recorded with this line-up. But, as I've said already Tom and I do have an understanding, and if we are both available and interetsed in working together again then we will do so. And as Tom is so meticulous in the studio and will doubtless be working on the new BOSTON project for a long time to come, there is still a chance that I might be involved. You could say that my situation is a little up in the air at the moment."

But, whatever plans are being laid by the BOSTON camp, there is a sufficient infusion of class and style in the debut RTZ offering to suggest that Brad Delp will be kept *initially* rather busy for some while to come. RTZ - a welcome musical massage in an era of bodily pummelling! ■

Pic Ron Pownall

CROSS MYSELF & DIE



MIKE EXLEY TALKS TO BOSTON'S UPSIDEDOWN CROSS WHO TAANG! RECORDS CLAIM PUT GLEN BENTON BACK IN A BABES BONNET AND MUSIC INTO A RITUAL FILLED SATANIC PLAY

It appears that everywhere you turn these days you find another band basing its music or image around ol' Nick, he who was cast down, but Boston surely has one of the most damned; literally the number of clubs and people who have banned this band reads like the New York phone book. So, come on, what is going on here? Taang! Records told me that their shows contain performance art-elements and have their basis in some of Boston's more perverse outfits such as THE SICKNESS and KILLSLUG, but when talking about the past with the band's three full-time members Cheezeball (bass), Shoehorn (guitar) and Larry Lifeless (vocals), who for the purposes of this interview is on 'vacation', you don't attract too many brownie points for originality!

"Lame question, man!" Says Cheezeball on my vain attempt to find out where the band originate from, so I go for the jugular - how about all this Satanism, how vivid and why so much protest? "Well I guess it's because we bring our Satanism out in the open," offers Shoehorn. "We smash crucifixes and porcelain dolls of the Virgin Mary and stuff, but it's all making a point because no effigy can really deal with the real Satanism in the world. We have a lot of fun along the way, but basically the evil Satanism is out there in the world for everyone to see and I guess we just show it in a more pointed fashion. Larry deals with it in the lyrics and we try to find a musical format for it?"

Why get banned so often though? "No one can accept that we're being totally realistic about what we're saying and having some fun too," reckons the guitarist. "I mean, even Satanists don't really mean that much to us because they're not being realistic, they prefer dream to reality. Everyone seems intimidated by what we do, people have pulled the plug at the last minute, moved our gear out into the street and closed doors in our faces simply because we have this reputation of taking hatchets to statues of Christ and blowing up religious artifacts."

Musically, it strikes me as being kind of Sub-Pop like, a mixture of influences that really seems to fight itself in the mix, especially on the album due for release soon! "Yeah it does and we're pissed about that because the production is basically nowhere near good enough," claims Cheezeball. "But hey, it's still pretty mesmerising right?"

"We refused to waterdown the passion behind these songs," continues Shoehorn. "Some are classics for us because we've lived two or three years with them but the two-bit engineer we had couldn't see that, and this is the result. Our influences are very varied and one day when the second album is out you'll see what I mean because we'll be producing it!"

Yeah OK. But I thought J.Mascis of DINOSAUR JNR produced the album? "No, no that's not true," states the bassist firmly. "J. is a good friend of ours, he played drums on the album and that's it. We don't want to tie J. to UPSIDEDOWN CROSS, we don't want the press fucking up his life anymore like *NME* did in their news page. I've said it now, let's leave it at that!!"

But Taang! made a big thing of it! "I said leave it man," snaps Cheezeball. "We do alright with Taang!, sure they freak a little but they love it because it's big spread stuff for them. This band is basically us three, the big three (Rico Petroleum was also only a helping guitarist on the album), but Taang! are really into the concept and despite our reputation they're really backing our stuff which is great!"

Would three of you be enough to tour with? "No of course not," says Cheezeball. "But we've not yet found drummers or guitarists compatable enough with what we're doing to fill that position. When we do though we want to tour because live this band is totally different to the horribly produced LP we're putting out. We want to tour Europe/UK the most, you people seem more liberal and maybe more in tune with what we're doing!"

How can you see yourself going forward? "Well, touring is a priority right now I guess," reckons the bassist. "But we have a second album planned pretty quickly too, so I guess we'll be pretty busy. How people would react, I'm not sure? I'd prefer not to think about that right now, but as a band we're basically out there to have a bit of fun and get some people into it. We don't have a big opinion really, it's just our reputation says we do!"

Is this UPSIDEDOWN CROSS just a bit of a whim I think to myself, even, are they serious? Well, I'll leave that decision up to you but if you like KILLDOZER or noisy NIRVANA you'll certainly twig the music. As for the stageshow, I'd love to see it, but I think we'd have to blindfold Mary Whitehouse. Musically, it may not be everyone's cup of tea, but the band certainly don't hold back when exploiting a good idea as "Upsidedown Cross" or "Kill For Satan" show? "We like to feed energy into a song from a different direction to the rock bands of today," says Cheezeball. "I doubt you could call us real rock fans in the 90's sense of the word, but there is something in there which will appeal to everyone over different periods of time. The second album will show more subtlety than this one, it'll be more like "The Cup" in style, but already I can feel the atmosphere spreading for our style - we need atmosphere, the music certainly depends on it live and my hope is that the atmosphere will be strong enough for us to get a good compatible drummer and guitarist and get out there without being sabotaged by soundcrews or promoters. If GANG GREEN can do it, then anyone with the slightest hint of sincerety and musical talent can!"

Clearly supporters and lovers of Boston music, they could go far, who knows? ■

DISPATCH

PISSED OFF, FED UP, HAD ENOUGH OF THE WORLD OR JUST PLAIN BORED? IF THERE'S SOMETHING ABOUT METAL FORCES YOU DON'T LIKE, OR IF YOU WANT TO AIR YOUR OPINION ON A CERTAIN BAND, JUST DROP US A LINE TO: DISPATCH, METAL FORCES, 46-48 OSNABURGH STREET, LONDON NW1 3ND.

SOMETHING TO CROW ABOUT

Dear METAL FORCES,

Firstly let me say well done on featuring CROWFORCE twice already in your magazine. I think it's great that you give bands like CROWFORCE a chance by printing photos and info about them.

If you don't do this, many great bands would disappear just because people don't get to find out about them.

Anyhow, how about doing a full-scale interview with CROWFORCE, and how about printing a live review of the gig they did at The Marquee with FFW.

So that's all. Keep up the good work on demolition and get going on the CROWFORCE interview.

Matthew Shaw,
Cheshire.

Well Matthew, young Denise Stillie has been dispatched to chat to the boys for our next issue, when they should have their first album released on Music For Nations.

A REAL MAN WRITES

Dear METAL FORCES,

Just a quick line (if a bit late) to thank you for the mention you gave our MANOWAR fan club a few issues ago. Yours was the first mention we got in any European Metal mag (*Kerrang!* took six weeks to publish the address and *Metal Hammer* and *Raw* never did!) and we have had by far the most replies mentioning METAL FORCES from all over Europe and even South America!

METAL FORCES is still *the* Metal mag and we have told the band that you gave the fan club a first-class mention. They were well pleased.

Anyway thanks again for your help and keep on Rockin'.

Simon and Elayne Musk,
Leeds.

It is our duty to serve and thanks for your kind words. And just in case anybody missed it, the address is: Manowar Army Of Immortals, 68 Sutherland Ave, Roundhay, Leeds, LS8 1BZ.

WHERE'S SALLY CATO?

Dear METAL FORCES,

I am writing to ask if any of the METAL FORCES gang know anything about the activities of a certain Sally Cato, who to my knowledge has not done anything since the unfortunate demise of SMASHED GLADYS.

Now apart from her being an extremely attractive female, she is also a brilliant vocalist and the two SMASHED GLADYS albums prove this. Help please!

Also, Cath Brenthwaite wasn't kidding, the KIK TRACEE album is brilliant along with recent releases by TUFF, BANG GANG, BANG TANGO and SKID ROW.

Andy Douglas,
Lincs.

Both Malcolm Dome and Kelv Hellrazer reliably inform us that Sally Cato has done nothing since the demise of SMASHED GLADYS and has now left the music business.

SENSE IN READERLAND!

Dear METAL FORCES,

I was wondering why, when readers write letters to Metal mags, do they have a tendency to state their opinions about different types of music like Dave Acott in issue 63? (*Probably because that's why they're writing in in the first place - Ed.*).

What is the point? Saying things like Death Metal is indecipherable and the lyrics are about *"raping maggot infested corpses"* are uncalled for and not true. If what you say is true then you must be able to decipher the undecipherable!

Come on, keep your comments to yourself when they're meaningless drivel and irrelevant. I don't like U.S.H.C. but I wouldn't say it's crap, shit or whatever, it's just not my taste. All this bickering within the Metal genre is so unnecessary. Let's face it, whether it's JOURNEY or DEICIDE they still use the same basic instruments: drums, guitars and keyboards (yes even Death Metal has keyboards!).

Let's just get on with what we like best, listening to whatever our musical tatstes are.

Martin Harris,
Leeds.

P.S. I remember when bands like ZEPPELIN, RUSH, JOURNEY, FOREIGNER and PURPLE were considered Metal. Old aren't I? By the way, great mag, can't fault it yet.

LET'S GET SERIOUS

Dear METAL FORCES,

Often when I'm standing outside a venue on the evening of a gig I encounter numerous people doing the most pathetic and childish things. I remember waiting outside the London Astoria last year for OVERKILL, when a number of blokes thought it would be really funny to throw beer bottles into the road. This little jape obviously caused havoc on the roads, as the cars passing had to swerve to avoid the scattered broken glass. Real clever!

This year, I encountered much the same stupidity waiting outside The Marquee to see DARK ANGEL. Once the door had been opened there was such a crush, which just seemed so totally pointless. Without any sense whatsoever, a group behind us was pushing everyone in front of them hard up against the doors so that the people either side of the door I opened (thanks to the security) just kept getting squashed against the glass. Why do they do it? Funny? Sorry I can't see it.

I'm not just talking about isolated incidents. This type of thing happens virtually every time I queue up for a gig, especially at The Marquee. Why can't some people (and I only mean the few) just wait an extra five minutes instead of pointlessly crushing everyone. I guarantee, one day soon, someone is going to get seriously hurt.

Chris Ward,
Hants.

Here, here, well said. We entirely agree.

A PAT ON THE BACK

Dear METAL FORCES,

Greetings from deepest darkest Devon. The usual compliments on your excellent mag are due. Having been out of touch with the Rock world for some years, the thud of your magazine thru the letter box heralds another interesting few days each month trying to catch up on what's really happening.

Regarding the letter from S. Hanson of Portsmouth in issue 63, whatever you do, don't drop the Penbangers column. What's wrong with having a Rockers' lonely hearts column anyway? The best place for such a column is in a Rock mag (ie METAL FORCES).

I acquired my first LP over 20 years ago (SABBATH Vol.1) and have been listening to rock music of all types ever since. When MOTÖRHEAD first appeared it seemed to me to be nothing more than a fast, meaningless, unbearable noise, and I feel the same about Thrash Metal now, but that doesn't give me or anyone else the right to run down a band or type of music, nor does it give an individual the right to criticise the content of a mag read by thousands.

Keep METAL FORCES the way it is, the way any good magazine should be run; with a little bit of everything to interest everyone, including the Penbangers column.

Dave Wills,
Devon.

POISON PLEASER

Dear METAL FORCES,

I am just writing to thank you dearly for the POISON poster you printed in issue 63. Most other mags print all the *in* good looking dick splashes like SKID ROW or Thrash. More POISON, C.C. Deville and Blackie Lawless pics please.

C.C. Deville's Plectrum,
Ipswich.

RAZEHELL

KELV HELLRAZER REPORTS ON ALL THE GLAM AND A.O.R. NEWS

■ **PLEASURE BOMBS** release their "Days Of Heaven" opus later this month. The album features ten tracks and was produced by Tony Visconti. The band feature Janet Dailey (lead vocals), Mark Lewis (guitars), David Motos (guitars), Joey Crifo (drums) and Bobby Neil (bass), and are a 1990's metallic JEFFERSON AIRPLANE.

■ **MYSTERY CITY** have just released their debut LP titled "Face In The Crowd" through Tornado Records. The album features ten cuts and was engineered and mixed by Dino Papanicolaoll. The LA based foursome feature former SHAME guitarist Brad Wilson who is joined by Paula Beneditti (lead vocals), Rod Boyum (drums), Paul Franks (keyboards) and John Pagano (bass). Lead vocalist Paula Benedetti used to be in the musical *Cats* and apart from possessing a tremendous voice she is also a sensational dancer. The album features two old SHAME classics in the form of "We Could Be Lovers" and "Should've Known Better". MYSTERY CITY Fan Club, Tornado Records, 13659 Victory Blvd., Van Nuys, CA 91401, USA.

■ **LIFE, SEX AND DEATH** have signed to Warner Bros Records. The band feature former ENUFF Z'NUFF/HOLLAND guitarist Alex Kane and they have a street tramp on vocals. Watch this space for more news because this band are gonna be so massive it's untrue.

■ **NASTY HABITS/MÖTLEY CRÜE** backing vocalist Emi Caignon is working on a solo album and is being helped by husband Mick Mars and his MÖTLEY CRÜE band mate Nikki Sixx. Sixx and CRÜE Tommy Lee have also taken an interest in New York act **HOTSHOT** and are currently shopping them to major labels Stateside.

■ **McQUEEN STREET** from Montgomery, Alabama release their debut LP through SBK Records later this month. This rocking quartet features Derek Welsh (lead vocals), Chris Welsh (drums), Richard Hatcher (bass) and Michael Powers (guitars). Their debut was produced by Tom Werman and features a guest appearence from Steve Stevens. McQUEEN ST c/o SBK Records, 1290 Ave Of The Americans, New York, NY 10104, USA.

■ **ROXY BLUE** are Geffen Records' latest babies. The band were discovered by WARRANT's Jani Lane in a Memphis Club and CRÜE manager Doug Thaler got them signed to Geffen. The band feature Todd Poole (vocals), Sid 'Boogie' Fletcher (guitars), Josh Wheel (bass) and Scotty T (drums). Mike Clink is producing the band's debut as we speak, featuring demo classics: "Love's Got A Hold On Me", "Can't Take It", "Mane Attraction" and legendary ballad "Times Are A Changing".

■ COLD SWEAT have changed their name to **SWEATING BULLETS** and now feature guitarist Billy D'Vette as a replacement for Marc Ferrari.

MYSTERY CITY

FREIGHT TRAIN JANE

■ Florida's **ROXX GANG** have a new guitarist in the form of Dallas Perkins and a new drummer Andy James.

■ **BLIND DATE** are causing a storm down in Texas. This year old outfit feature J.B. Slimp (guitar), Mark Ellis (guitar), Darren Keeling (bass), Chris Didear (drums) and Buster Grant (vocals). These guys open for every major outfit that comes to Texas and they have just finished a 3-track demo with tons of major label interest.

■ Boston's **FLESH** have relocated to L.A. The band features Paul Bettencourt (vocals) and Mark Charone (guitar), who are related to EXTREME'S Nuno and Gary. Meanwhile, brother Greg Charone's band **ATUNGA** are also supposed to be doing well. FLESH c/o Laguna Enterprises, 525 Northern Blvd., Suite 201, Great Neck, NY 11021, USA.

■ **EVERY MOTHER'S NIGHTMARE** are busy working on their second album. They've been working with Warren Haynes of the ALLMAN BROTHERS, Taylor Rhodes (KIX songwriter/producer), Paul Ebersolo (producer of TORA TORA) and Todd Cerney (writer with CHEAP TRICK/LYNYRD SKYNYRD). New songs that the band are working on include "Cryin' Shame", "Already Gone", "Wherever You Go", "Time For A Change", "It's Don't Come Easy", "Why Must I", "What Goes Around Comes Around", "She Thinks (I Never Cry)", "Hold On", "Ramblin' Man" and "In The City".

■ **THE BETRAYED** have signed a demo deal with EMI/Capitol. They have a sound described as a cross between ELTON JOHN and MOTHER LOVE BONE. Before the deal came along the band had only rehearsed twice.

■ Vancouver's **TOMMY FLOYD** is on the verge of a major deal and there is already talk of Andy Fraser being used as a producer. Tommy used to front Canada's PRETTY BOY FLOYD who released the critically acclaimed "Bullets And Lipstick" opus a couple of years back. But now Tommy's onto a different deal coming across like Mike Monroe meeting Iggy Pop. His band consists of four leather clad henchmen with blue/black hair, who remain nameless. His new demo puts him into the big league and getting the total Hellrazer approval, unlike his previous project. TOMMY FLOYD, P.O.Box 48634, Bentall Centre, Vancouver, B.C. CANADA V7X 1A3.

■ **REXX AND JOHNSON** is a new act put together by Desi Rexx (D'MOLLS/ST.VALENTINE/DAVE LEE ROTH) and guitarist Danny Johnson, formerly with ALKATRAZZ, DERRINGER, PRIVATE LIFE and ROD STEWART. They also feature drummer Andy Parker of U.F.O. fame.

■ New York's #1 Pretty Boy Glam outfit **SIXX SEXX** are looking for a vocalist and guitarist along the lines of PRETTY BOY FLOYD, POISON, TIGERTAILZ and ENUFF Z'NUFF. Send pics and bios to: P.O.Box 060843, Station Island, NY 10306, USA.

■ Capitol Records signings YOUNG GUNNS have changed their name to **WILDSIDE**. They are currently working on fifteen cuts of which they will choose ten to twelve. Two old cuts "Looks Like Love" and "Just Another Night" look set to be included. The band are also writing with Paul Stanley and Jim Vallance, and West Arkeen and Axl Rose have co-written a song with the band titled "Crash Diet". Aside from this, Eddie Van Halen has expressed a great interest in the band and Ted Templeman looks likely to produce their debut. WILDSIDE, 2795 Beverly Drive, Suite 695, Beverly Hills, CA 90210, USA.

■ Former **SWEET SAVAGE** guitarist Chris Sheridan was involved in a non-fatal plane crash in May. Friends and fans may write to him at Chris (Sheridan) Williams, LDS Medical Center I.C.U., 325 Eighth Ave., Salt Lake City, Utah 84143, USA.

■ L.A.'s **FREIGHT TRAIN JANE** are on the verge of a major deal. This L.A. four-piece feature Jamie St. James (ex-BLACK'N'BLUE vocals), Tommy Bolan (ex-WARLOCK, guitar), Dave Jones (drums) and Scotty Werner (ex-HERICANE ALICE, bass). Their new three cut demo featuring "Sweet Sensation", "Ballad Of The Bullet" and "Welcome To My Love" is totally awesome. Expect to hear big news on these guys at any moment. FREIGHT TRAIN JANE c/o Undercover Management, 419 Marietta Ave, Sherman Oaks, CA 91423, U.S.A.

■ Darby Mills has just released her first solo album since leaving HEADPINS. She now goes under the monicker of **DARBY MILLS AND THE UNSUNG HEROES**, her album is titled "Never Look Back" and appears through Warner Bros.

■ Legendary Canadians **TROOPER** release their tenth album simply titled "Ten" through WEA this month.

SCREAMS from BELOW

GARRY SHARPE-YOUNG TALKS TO GUITARIST GRANT WALMSLEY AS AUSTRALIA'S LATEST IMPORT, THE SCREAMING JETS, PREPARE TO MAKE THEIR FIRST ASSAULT ON THE BRITISH PUBLIC

THE SCREAMING JETS, in case you had your head in the sand emu style, are currently being heralded as being to hard-rock what Kylie Minogue was to tea-time TV viewing. The Australian connection, however, is about the only tenuous link you'll find though because THE SCREAMING JETS speciality is no nonsense straight down the line honest rock'n'roll, something Kylie would have a Herculean task in getting to grips with.

They've already created enough controversy to barge their way into the UK press including getting themselves unceremoniously dumped from the DIVINYLS Aussie tour for deigning to perform their less than subtle diatribe against certain government officials in the form of, ahem... "Fat rich cunts".

In order to check out the scam on these scallywags I try, in vain, to get a phone line to guitarist Grant Walmsley's Melbourne hotel room. On the eighth attempt I get a connection. I was originally to interrogate vocalist and foulmouth David Gleeson, but was informed that the man had indulged in some serious partying the night before and had gone and got himself lost! The remainder of these reprobates comprise of guitarist Richard Lara, bassist Paul Woseen and drummer Brad Heaney.

First of all Grant - what happened to your singer??!! "Aw, we're always losing him!" he laughs in a voice that regretably resembles Joe Mangle in no way whatsoever. "I think he's on a plane somewhere."

OK, onto more serious matters and first of all my intrigue as to the history of the band. Besides signing your deal in a lear jet over Sydney and touring virtually non-stop we don't really know much about the formative years of THE SCREAMING JETS? "Dave and I went to school together, so we've known each other since we were about seven, so I've been best mates with Dave for nearly twelve years," Grant confesses. "I think it was about half-way through school we started our band together which was called ASPECT. That was really just a local band in Newcastle, New South Wales. That band actually lasted about four years, but it got to a stage where the other guys didn't want to move to Sydney, get a record deal and do the whole bit. So we kind of put this band together in Newcastle with guys we knew really well from other local bands. In 1989 after about a year of just playing locally we won a National Band competition and literally from that point onward THE SCREAMING JETS were the focus of a major bidding war between all the major record companies."

An enviable position to be in! "Well, yeah" he agrees modestly. Everyone wanted to sign us so we could really pick and choose."

So what's the reasoning behind inking a deal with the Australian Indie RooArt? "Quite simply, RooArt offered us a far more attractive package in that they really wanted to promote us worldwide. The other record companies build bands up in Australia, but because they make enough money doing that they don't feel it necessary to push bands abroad. A lot of bands fall into the syndrome of touring here and never getting anywhere else until it's too late. That is precisely the kind of trap we wanted to avoid. I mean, what's the point in slogging Austraila to death?"

What's the plan as far as Europe and America is concerned then? Unlike a lot of Aussie acts you're getting your debut album heavily pushed in the press. Most don't even make it into the record stores! "Right, that's exactly what should be happening," he enthuses. Seems we've been getting the shit end of the stick when it comes to bands from Australia in that by the time we get to hear them they're well past their prime.

"Look at MIDNIGHT OIL or INXS," he vociferates. "All the fire had gone out of them before you guys heard 'em. Their best records were their first ones which, because of the way Australian record companies work, you never got to hear! I'd imagine that with THE SCREAMING JETS though we were pretty much like your QUIREBOYS, because we had been playing the club scene for over six years before we got a deal. THE SCREAMING JETS had done over a thousand gigs but never had a record out! The thing is though that touring has made us real raw and now we're cooking!"

How do you anticipate the European club circuit will be different from that in Australia? "I've no idea, but I can't wait to find out!" he laughs. "I reckon it'll take us maybe six months of shows to crack it over there, but I've heard that a band can't play every day. Is that right?"

I can't imagine you doing a six month solid tour of Great Britain!! "That's a shame. See, over here we play virtually every day. There's always places to play - bars, pubs and clubs. I think since the album came out here the only days we haven't played have been travelling days."

What is your home country's reaction to the record? "I can honestly say that we're the hottest tour here at the moment," he relates with obvious pride. "We're selling out everywhere, the last leg we sold out every night. We're doing 1,000 to 2,000 capacity sell outs right now, so I guess it'll be a shock to the system when we come over having to do smaller rooms because no one has ever heard of us."

What can people expect to see on stage? "We just play straight ahead hard rock'n'roll and really build it up until it's almost chaos at the end. We like to think of ourselves live like an orgasm, we just get harder and harder until we explode then that's the end. We try and keep it very raw, we play straight through an amp and we don't use processors or any of that shit. We're not into sampling, we're into honesty. We went through the AC/DC school of training where you plug into an amp and that's it - you're on. There's no waggle with us."

What the hell is 'Waggle'??! "Oh y'know, when you go see a band and it's all samples and shit. If they can't play live what are they doing there in the first place?"

The album "All For One" deals lyrically with a plethora of down to earth reality based subjects such as heroin abuse, warmongering and corrupt politicians. "Well yeah, that's how it is," he states. "Everytime I hear one of those cliched love ballads I get sickened to the stomach, it makes me want to puke. All these songs, you've heard the words a million times. Slow drum beat, big power chord, big harmony. We don't do any of that shit. The nearest we ever get to that is "Shine On" where we bring it right down to a blues type thing but rest assured we won't be writing any love ballads!"

No wedding themes for *Home And Away*? "Fuck, no! That *Neighbours* song "Suddenly" destroyed ROSE TATTOO, so I don't see us making the same mistake!"

Let's deal with the song "Fat Rich Cunts". I heard, quite incredibly, that it was getting a lot of American airplay! "Yeah, I heard that too, but I can't imagine them playing it on the radio without deleting bits," he motions. "A funny story our manager came back from America with is that no-one says 'cunt' over there, they all say 'Muthafucker', 'Suck this' and 'Fuck that' but you can't say 'Cunt'!! Like 'Cunt' is taboo over there. Over here we have a radio station where we can say 'Fuck' and 'Cunt', the ABC station, and David and I were on there last week and we swore all through it. It's cool!"

To round off, is there anything you're particularly looking forward to on your European tour? "Yeah man!" he blurts. "I can't wait to get to Amsterdam so I can walk in a bar and legally buy a joint!"

Well, seems like Australia isn't that liberal after all! You can go watch a band every night and swear to your heart's content on the radio, but you can't buy a joint in a bar. Such is life. And do you know the real drag about Australia? Take it away Grant...

"They've just started *Neighbours* again! What absolute fuckwits!!" ■

Exit: TEC

Pic Ross Halfin

THNIQUE

NO MYSTERY, NO CONTRIVED HYPE, THE RELEASE OF *THE* MOST IMPORTANT ALBUM OF THE YEAR HAS ARRIVED. YES, METALLICA ALBUM NUMBER FIVE IS IN THE STORES AND BERNARD DOE REPORTS AS LARS ULRICH AND JAMES HETFIELD, ALL PACKAGED IN BLACK, REVEAL THEIR THOUGHTS THREE YEARS ON FROM "...AND JUSTICE FOR ALL"

When "...And Justice For All" was released on September 8th 1988, METALLICA's fourth studio album was greeted as a masterpiece by virtually all and sundry. Personally, whilst still appreciating METALLICA as a band, I felt they were maybe trying to be a little too clever with their overly long complexed workouts, clearly not helped by the rather limp-wristed production. Still, whatever, there's no doubting that "....Justice", especially in America, was the album that broke the band into the big league.

Three years on and it's interesting to note that both drummer Lars Ulrich and guitarist/vocalist James Hetfield look back with rather mixed feelings about said album. Comments made openly by a minority back in '88 seem to be echoed by the METALLICA duo in 1991.

"With "...Justice" I think we went for something we didn't really achieve," says James commenting on the production of that platinum album. "We wanted a really up-front in-your-face album and it didn't really work out. The drums are fuckin' awful, there's no depth to it. I mean, people come up with all these concepts on why it sounded like it did, like 'Oh, you can turn the volume way up and it doesn't distort' Ha! Ha! I don't know what the fuck we were doing, but back then we liked it for some reason."

For their long awaited fifth album, simply known as "Metallica", the band have recruited the production talents of Bob Rock (best known for his work with BON JOVI and MÖTLEY CRÜE) who as Lars points out, gave METALLICA a whole different view point on recording. "It's weird," he says. "'Cos just sitting down, talking to Bob Rock, made me realize that for a band who had already recorded four albums that we hadn't really learnt that much about recording techniques at all. I guess that we were so set in our way, that we needed someone like Bob to help give us a different perspective on things. I mean, Bob taught us that we could actually record all four of us playing at the same time!"

"Metallica" also sees a return to the more simpler approach in the band's songwriting style. "I think over the course of "Master Of Puppets" and "...Justice" we finally got all that technical shit out of our systems," reckons the drummer. "I mean, we've proven that we can play our instruments and proven we can handle all the intricate tricky things and all that, so now it's kinda like let's have some *fun.* Ha! Ha!

"I mean, playing these songs and writing them it was just a whole different ball game. The word 'fun' is a word I've never used to describe playing our songs before, and now I find myself using that term more and more."

"We knew we couldn't write another "...Justice", admits James. "So we went for the simpler approach. But these songs may only have a couple of riffs throughout, which means you have to make the song more interesting with the other elements. For instance, the vocals have to do a lot more carrying on this album, the same with the solos and the little guitar harmony things. So just because the basic songs are simpler, doesn't mean we've put any less into them."

What is also interesting is that some of the riffs on the new album are actually revamped ideas from several years ago? "It's interesting that something lingering around in '86, like "Sad But True", just never got used," reveals Lars. "But when we sat down last summer and went through all the old shit we had on tape, it just stood out, and we couldn't believe we hadn't used it before. It's got nothing to do with running out of new ideas, it's just that four years on we just heard "Sad But True" differently. What appeals to me most about that song now is probably everything I wanted to avoid in '86, y'know the simplicity of it, the groove, the swing... but it's not the first time we've gone back to the past and revamped material. I mean, there's a riff on "...And Justice For All" that is a pre-"Kill 'Em All" riff. It's really weird how things sound so different several years later."

When I listened to the album the first time, the track that really had an impact on me most was "Nothing Else Matters", especially James' vocals. "Scarey isn't it," laughs the drummer acknowledging my remarks. "I can recall the first time I heard that song. We done these UK shows in May of last year and afterwards we were going to have a break for a couple of weeks before we'd meet up again and continue writing, and James gave me a tape of some shit he'd been working on and I'd gone back to Copenhagen and was listening to this tape when the core of "Nothing Else Matters" came on and I just lost it. Ha! Ha! It was so huge, and when I met up with James I said we've gotta go to work on this one right away. A lot of people *are* going to be surprised when they hear this song, but to me it just sounded so right and a natural thing to do."

The use of strings on this track is also different for METALLICA. "Yeah, well we were listening to the track in the studio and Bob Rock suggested we added some strings in there," recalls Lars. "So he got in touch with Michael Kamen, who used to do all the string arrangements for bands like PINK FLOYD back in the 70's (Kamen has also worked with QUEENSRŸCHE more recently - Ed) and he does various film scores too, Ha! Ha! It's funny because when Bob Rock mentioned this guy Michael Kamen, he never meant Jack Shit to me, then a couple of days later I was watching this movie on video, *Lethal Weapon*, and in the credits it had *'...all music conducted and arranged by Michael Kamen'!* All of a sudden this

Enter: FUN

guy's name kept cropping up everywhere, so we thought, fuck it, let's just go for it.

"Anyway, we sent him a copy of the song and it came back about a week later and we put it on expecting, y'know, a couple of violin bits here and there, and... well, he recorded a fuckin' 30-piece symphony orchestra (the L.S.O. - Ed) down at Abbey Road Studios in London! There were violins, cellos, violas, double bass', woodwind instruments, fuckin' 30 guys playing "Nothing Else Matters"! We were fuckin' floored! Ha! Ha! Actually, we felt he'd gone a step too far, because we wanted to retain the original vibe of the song, so in the end we found a good balance, and although the orchestra is still in there, it doesn't take over the song. I'm really proud of it."

So could we see the L.S.O. on tour with METALLICA? "No, there's too many of them," reckons James. "They'd drink all the beer and they wouldn't leave any for us. Ha! Ha!"

A lot of the creative ideas in METALLICA material stems from Mr.Hetfield. That must surely put a lot of pressure on the guitarist? "Not really," says James taking it all in his stride. "We all contribute ideas and it just so happens that a lot of the riffs and stuff we chose to work on this time were mine."

"I think everybody is kinda comfortable in the way we do things," continues Lars. "And we're certainly set in our ways as far as writing is concerned. Jason (Newsted, bass) and Kirk (Hammett, guitar) contribute in a different way to the song writing because they just submit tapes with their ideas and then me and James cull from these tapes what the most usuable stuff is. I'm sure Jason and Kirk accept that as part of the process, and at the end of the day that's the way we do it best. I mean, we have tried writing material with all four of us in the same room and it just never goes anywhere. When me and James are just by ourselves, then we seem to get on with it that much better."

So, with Jason and Kirk it's not just a hired-hands situation then? "Well, fuck no!" dismisses the drummer. "It's more so a band thing in its overall sound on this record than ever before. I mean looking back "...Justice" really was just drums and rhythm guitar.

"With METALLICA it's definitely a *band* situation," continues Lars trying to emphasise the point. "*Everyone* has their rolls. Jason is kinda the stable guy in the middle who holds everything together, whilst me, James and Kirk tend to stray a little. You know about me with the business side and the motormouth and shit. James is where musically most of the creative things start. And Kirk just does his thing. He plays these great solos and collects his comic books!"

I certainly noticed that on this album, Kirk's soloing has a lot more feel to it, almost a *classic rock* feel.."Yeah, definitely," agrees the sticksman. "There's a lot more *attitude* there. 99% of the stuff that comes from America is like... click, wank up and down the fretboard, but I really think on this album Kirk has hit a stride in his playing in terms of feel and attitude. And I agree with you about that classic European rock feel, the kinda Blackmore, Schenker, Uli Jon Roth type of feel."

JASON NEWSTED

Jason's bass playing too has shone through more on this album? "Yeah," nods Lars. "I guess the bass guitar has always been this weird instrument in the band, it's always been overlooked, because with Cliff (Burton) he was always off on Planet 9. I mean, there was always times when me and James would try and get Cliff to adapt his bass playing a little differently, but Cliff was Cliff and he just done it his own way and that was that. With Jason I guess we misfired on "...Justice", but this time around I didn't wanna make the same mistake again, so very early on we steered the bass more towards the drum kit and to shy away from the guitar a little. To me the whole thing makes the album sound a lot fuller, something we've always wanted to achieve but had failed to do before."

"Enter Sandman" is the first single off the album (and already Top 5 in the UK). Any particular reason for choosing that track? "Everyone had kinda suggested that song," says James. "And I guess we felt that that song was one of the more visual songs on there with its mystic nightmarish theme."

Hence the video, directed by Wayne Isham, who, like Bob Rock, is more noted for his work with BON JOVI and MÖTLEY CRÜE. Another unexpected choice? "Well, Peter (Mensch) and Cliff (Burnstein), our managers, felt that he's the best guy at doing videos, baring in mind that we like to guard our stuff 10 times more than anybody else once we've come up with the concept. But yeah, if you sit down and think that he's the guy that's done the BON JOVI videos then it obviously has a frightening ring to it. Ha! Ha! But I think it's worked really well.

"It's the same with Bob Rock. I mean, it doesn't fucking matter what these people have done before because we're METALLICA and we tell these people what we're after and they help us to get it.

"The funny thing is, both with Bob Rock and with Wayne Isham, that they have the biggest hard-ons for working with us simply because it's different from all the samey stuff they've been involved with before. I mean, Wayne told us that he was so excited about working with us cos he'd been a fan since we released "Kill 'Em All".

"We have enough control over what we do and can leave enough of our own stamp on things, that we can take these different people in and work with them and they can help us bring the best of our shit out. I feel pretty comfortable with it even if it looks pretty stupid if you write it down. Y'know, Bob Rock, Wayne Isham, BON JOVI, MÖTLEY CRÜE *and* METALLICA! It doesn't really fit into any kind of sentence, but at the end of the day it works! Ha! Ha!"

From what you've been saying about the newer material, a lot of the "... Justice" material is just not going to fit into your new live set. "Well, obviously we haven't quite decided yet," says Lars. "But it's funny, I remember when we got off stage in Brazil, which was the very last gig on the "Justice Tour", one of the things somebody said was *'Well, I guess that's the last time*

LARS ULRICH

All pics Ross Halfin

we'll ever play "...And Justice For All"' Ha! Ha! So, yeah that's out. Ha! Ha! And I guess it'd really surprise me if songs like "Eye Of The Beholder" and "Blackened" are included in our live set again. But I'm sure "Harvester Of Sorrow" will be there, and I guess we wouldn't get out of the house alive if we didn't play "One". Ha! Ha!

"We'll still be playing a lot of the old stuff live," confirms the drummer. "I mean, songs like "Whiplash" and "Battery" are still fun to play, and just because there's no fast 'thrash' stuff on the album, doesn't mean we don't like that stuff anymore. This time nothing came up, idea-wise, that was good enough to write a song like "Whiplash" or "Dyer's Eye". Although if you listen to the album there are a couple of songs that have fast guitar riffs, like say "Through The Never", that maybe eight years ago I would have done all the gallopy drum shit and the song would've turned out fast, but now I hear things differently and... well, I guess if people now think we're playng too slow then they should send all the hate mail to *me*. Ha! Ha!"

You mentioned the importance of still playing "One", which is obviously really popular and I'm sure "Nothing Else Matters" will be too, but just say this turned out to be the last METALLICA album, how do you think the band will be remembered? Do you think there's a danger that it will be your more laid back material like "One" that will be remembered more than say "Whiplash" or "Creeping Death", the more heavier rootsy METALLICA material? I mean, look at LED ZEPPELIN. Everyone states "Stairway To Heaven" as the definitive ZEPPELIN track, which is not really what that band were about. "Eh..phew! That's a real interesting question," smiles the drummer. "I guess it's more easier for *you* to answer that than me Bernard, because I'm actually *in* the band. But, I guess it's no secret that if a 'hit single' had to be chosen from our 50 or 60 songs then "One" would be that song. But I'm not so sure we'd actually be remembered for one particular song, I'd like to think that people would remember the whole METALLICA thing, y'know, the fact that we came along and we said 'no' more often than 'yes', and all the good that did us and the fact it helped open a lot of doors for others."

"I think the LED ZEPPELIN/"Stairway To Heaven" rememberence thing is from fans who got into the band *after* ZEPPELIN were happening and have heard it on the radio all the time," reckons James. "And with METALLICA I think we've been labelled 'thrash metal' enough times to not be remembered as a ballad band."

It's well known that you've recorded some cover songs, I assume for release on 'B' sides in the future, but "So What", an ANTI-NOWHERE LEAGUE song, seems a strange choice. "Not really," says Lars. "I mean, the story behind that is Duff (McKagan, bass) from GUNS N'ROSES rang me up one day last summer and told me GUNS were gonna be doing this EP thing and they wanted me to help find them this MISFITS song they wanted to cover. Anyway, we got talking about various old punk songs and this ANTI-NOWHERE LEAGUE song "So What" was mentioned, and I suggested that it might be a good idea if GUNS N'ROSES chose this song.

JAMES HETFIELD

KIRK HAMMETT

"So, two months go by and we're down in LA getting ready to start on the new album and we bumped into Duff again and I asked if they'd recorded that ANTI-NOWHERE LEAGUE song, but they hadn't cos they couldn't find it... then in a split second I suddenly realized that... why the fuck am I telling GUNS N'ROSES to record this song that *we*, METALLICA, should be doing. So the next day we rehearsed it and the day after, which was the first day in the studio, we recorded it. It came out pretty cool. For me the ANTI-NOWHERE LEAGUE, along with say DISCHARGE, were always one of the more metal-vibed bands of that whole punk era and "So What" is just such a great song in terms of attitude and extremism and is just such a cool song to do."

"That was *our* song at the old Mettalipad," recalls James. "We used to really crank it up on the stereo. The other song we done, "Killing Time" (a SWEET SAVAGE song), we've been playing for a long time, but apart from a couple of bootleg things, nobody has really heard it, so we wanted to record it properly so people can really hear how we do it."

You've obviously run out of DIAMOND HEAD songs to cover! "Yeah, that's why we got them to reform, so that they can write some new material for us. Ha! Ha!" jokes the drummer.

How do you feel about that? I mean, a lot of bands get back together, but I'm sure you'll agree it's never quite the same is it? "Well, for me I just hope it doesn't take away the feeling I have for DIAMOND HEAD and what they were doing ten years ago," says Lars. "I mean, how can you listen to "Machine Head" now and not think of what DEEP PURPLE have done in the last 5 years. It just takes away from how things originally were. I just hope it doesn't leave a bad taste in my mouth about DIAMOND HEAD.

"But then again, who am I to sit here and say I don't think DIAMOND HEAD should reform? I mean, I've spent probably 250 interviews over the years talking about how *great* they are! So... let's wait and see, hopefully they'll pull it off?"

So, the single and video are out there, the album's completed, but what are METALLICA's long term touring plans? "Well, after the *Monsters Of Rock* shows we'll be going back to the States to get ready for the U.S. tour which starts on October 29th in Illinois," reveals the drummer. "As it stands now I think we're gonna do four or five months of solid touring in the States, then in the spring come over to Europe and do a proper headlining thing, then take in Japan and Australia before going back to the States again... and, well I guess that'll take us into 1993 and then who knows?"

Another album? "Fuck, I don't even wanna think about it. Ha! Ha!"

Well, I'm sure METALLICA will be the only band that a lot of people will be thinking about in the coming months and after all, at the moment, really nothing else matters. ■

SPIRIT

All pics Michael Johansson/Repfoto

MARK BLAKE SETTLES DOWN WITH MAGNUM TO DISCUSS OLD ALBUMS, NEW ALBUMS, LIVE ALBUMS...AND ONE OR TWO SKELETONS IN THE CLOSET!

"At the time I was skint and couldn't buy another pair." We're at that stage in the evening when the conversation turns to footwear and MAGNUM guitarist Tony Clarkin is chuckling fondly at the memory of some skyscraping platform heels which I happen to remind him were once a part of his stage gear.

Clarkin now resplendent in motorcycle boots, leather trousers and an authentic German army shirt adjusts his sunglasses and shoulders his way inbetween drummer Mickey Barker and keyboard player Mark Stanway at the bar. Meanwhile the conscientious make-up lady dabs the axeman's shining pate with a powder brush before MF photographer Paul 'Smithy' Smith starts barking instructions and the band strike a pose for another set of shots.

"They were actually *women's* shoes," Clarkin recalls. "those were the only ones that had a high enough heel!..."

Vocalist Bob Catley pushes a strand of straw-coloured hair out of his eyes and stares pensively into his drink. "I used to work for the G.P.O.", he muses, "it was my first job... but all I learnt to do was smoke woodbines and play cards."

Tony Clarkin sports a bemused smile at this revelation, while bassist Wally Lowe looks momentarily flustered by the mention of previous day-jobs! We're comfortably settled in The Varsity Hall hostelry, a wonderfullly olde-worlde building full of high ceilings and ornate wooden pillars, barely a stone's throw from Birmingham's Rich Bitch Studios where the band are currently rehearsing new material for the next MAGNUM opus. A gaggle of curious locals and pony-tailed students from the university across the road stare over at our corner of the bar as manager Keith Baker cracks up with mirth at the possibility of a photo-session with all the band in their previous day-job clothes. Paul Smith makes tentative plans to book a studio and by now poor Wally is looking positively terrified! Why? ...sheesh I can't tell you... well maybe later.

At Rich Bitch an hour earlier we were treated to a sneak preview of demos for the next MAGNUM studio album, not due until next year. With working titles such as "Just A Little Bit", - spirited mid-tempo Rocking in the tradition of "Days Of No Trust", "Broken Wheel" - archetypal Clarkin balladry with all the trimmings and "Stormy Weather"- a delightfully laid-back melodic excursion (and also the tentative LP title), it's immediately apparent from just a cursory listen that MAGNUM are back on form.

However, the next item on the band's schedule is the release in September of a double live album titled "The Spirit...Live". Containing over 70 minutes of pomp and circumstance, including "Vigilante", "Sacred Hour" and "On A Storyteller's Night" amongst others, it's a record bursting at the seams with MAGNUM favourites, old and new.

"The live album's long overdue," admits Tony. "We've had people approaching us for a couple of years now demanding to know when we're going to do another."

"When we relaesed "Marauder", our first live album in 1980, it signified the end of an era," chips in Bob. "The *first* era of MAGNUM if you like. After that we went on to record the "Chase The Dragon" LP - our third studio record - with a proper producer in Jeff Glixman and there's been five more albums since then. That's five albums' worth of material to choose from."

"There's been a few casualties," owns up Wally. "Some of the tracks you heard on the tape won't necessarily make it onto the album, because it's simply not possible to include over 75 minutes' worth of material on one CD, but

we're hoping that most of it will end up on the double album."

Aside from PINK FLOYD's "Delicate Sound Of Thunder" and RUSH's "Show Of Hands", I can't remember the last Rock band to release a double live album . It seemed to become something of a redundant concept during the '80s.

"I think most record companies started to think that way," laughs Tony into his beer, "but let's be honest, now a lot of bands wouldn't have enough material to fill a double live album... This is our way of saying *'Thank You'* to everybody whose stuck with this group over the past... God knows how many years."

"We always take a mobile out on tour with us," continues Wally, "and this time we decided to wade through the tapes and finally get the live album underway. There's tracks here from England, Germany, all over."

Talking about the live album being something of a *'Thank You'* to fans, there always seems to be a cosy, family-type atmosphere surrounding MAGNUM and their fans. The audience tend to have a very die-hard, purist attitude towards the group. It seems almost protective at times.

Tony pauses for a moment, picking his words carefully. "It's hard to say this without it sounding like bullshit, but we really *do* care about what our audience think. Perhaps it's because we've been around for so long without ever becoming truly *huge* in the stadium sense of the word that we've kept this grass-roots following; we've never lost touch."

That audience attitude can occasionally breed resentment, as reflected by the negative response from some MAGNUM fans and the press to the band's last album "Goodnight LA", which was considered to be something of a contrived attempt to break into a wider commercial market.

Bob: "I guess that reaction was inevitable. Tony had started to work with outside writers who were known as 'hit-makers' within the business, we were working with Keith Olsen (producer) *and* we were recording in the States! So people immediately start saying, 'Oh MAGNUM have sold out!' or, 'They're just trying to crack America!'."

"The irony is that "Goodnight LA" still hasn't been released in the States and there are no immediate plans for it to come out over there," reveals the guitarist.

Wally: "We weren't happy with the way PolyGram promoted "Wings Of Heaven" in the US, so we decided not to keep pushing in that market."

"The last album was an experiment in many ways," Tony explains. "After all you can't keep banging away album-after-album with the same old thing. What a lot of people may not be aware of is that most of those songs were written [before] I went over to the States. I learnt a great deal from working with Sue Shifrin and Jim Vallance, but they just helped finish off a lot of the ideas I came over there with. Our relationship was the same with Keith Olsen; he was involved purely as a producer, he didn't push for any changes.

"We actually have a funny relationship with America. They've never really taken to MAGNUM, and I've never been surprised by that. When "Chase The Dragon" was released the record company (Jet/CBS) was telling us how much America was going to *lurve* the album and I had my doubts back then in 1982."

"We are too *British*," smiles Bob, "and I think that has always limited our appeal where the States is concerned.

"I guess 1990 may have been a trying time for MAGNUM fans. We went to America, we went on 'Top Of The Pops', and Tony shaved his head! That's a lot for people to come to terms with," he adds, chuckling.

"The head shaving was another thing," adds Tony with a good-natured grumble. "The fans thought I'd done a DAN REED!"

1990 was certainly a busy time for the band, though; an appearance at the Great British Music Weekend at Wembley Arena, a full Arena tour followed by... yet *another* tour.

Tony explains: "We did the "Goodnight LA" tour playing all the big venues with huge light shows and a two hour set and I just came away from all that thinking we'd done too much. In retrospect the set was too long and I started to have this burning desire to go out and do a club tour, small audiences, small venues.

"The trouble was Keith, our manager, wasn't so enthusiastic. He felt that the fans might think we'd blown it, that it was an admission of guilt about "Goodnight LA" or something! So we were talked round into playing larger venues, so what should have been The Marquee became the Hammersmith Odeon. We did, however, make a point of concentrating on the older material, and we we were pleased to find that we were selling the place out despite coming back from one tour already!"

The new songs I heard earlier remind me a lot more of "Vigilante" or "Wings Of Heaven"-era MAGNUM than the "Goodnight LA" sessions.

Tony: "Well I'm writing alone again, but that's not a deliberate move; if I wanted to write with someone else again I would. At the moment the most important aspect is lyrically. Something I learnt from working with Russ Ballard (the pair co-wrote "Rocking Chair" from the last LP) is how important it is to find a new angle on writing about personal relationships."

There was a time when you said you'd never write a simple love song.

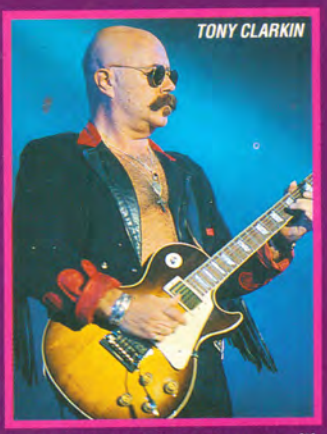
"Yes, because I found it so difficult to start with. How do you write something these days without it sounding cliched. It's the easiest thing in the world for me to write about swords and sorcerers, and dungeons and dragons, but I've never written a standard American-style love song. I try and take a different angle, even a female viewpoint at times. I think that's one of the things that gives MAGNUM their personality. These new songs are very typically MAGNUM which may remind you more of the earlier albums."

Bob: "These new songs have a lot of warmth, a lot of personality".

"We're not writing to any formulas," interjects Wally, "this is simply us doing what we do best!"

In a career spanning nine albums, there must be one record or period in the band's history that epitomised MAGNUM at their best. Is there an album you feel you have to live up to?

Bob's eyes glaze over as though


TONY CLARKIN

remembering a halcyon summer with *that* special girl! "Oh, it would have to be "On A Storyteller's Night", "he whispers with a knowing smile. "We went through an awful lot of hassle before that, even to the point where the band were going to split up, and then everything just came together for that album: the music, the artwork on the sleeve even...it was MAGNUM. I guess that is the album we have to live up to."

"The next album will live up to that," insists Tony. ""The Spirit...Live" will mark the end of a period in the band's history and the new record will be the start of another era."

A short while later Bob orders up another round of drinks before turning to me and summing up the attitude within the band; "We still enjoy what we do, we still care and this time we're not having to fulfil any record company obligations," he shrugs his shoulders. "This is *us*."

Having followed MAGNUM since 1979, when I picked up on the band around the time of the "Magnum II" album it's a pleasure to find the group still filled with conviction and a genuine passion for music. After all a career in the G.P.O. would never have suited Bob, and just why the hell *is* Wally looking so nervous when confronted with the subject of previous employment?

"I was a ladies' hairdresser many years ago," confesses Tony, "honestly. Mickey was a draughtsman, Mark was a greengrocer for a short while and Wally..."

"I worked in an engineering supplies warehouse," cuts in the panicky bass player.

"He was a bingo caller!" laughs Tony.

"Only for one Summer!" pleads the bass player

Eyes down folks, it's MAGNUM time again! ■

BOB CATLEY

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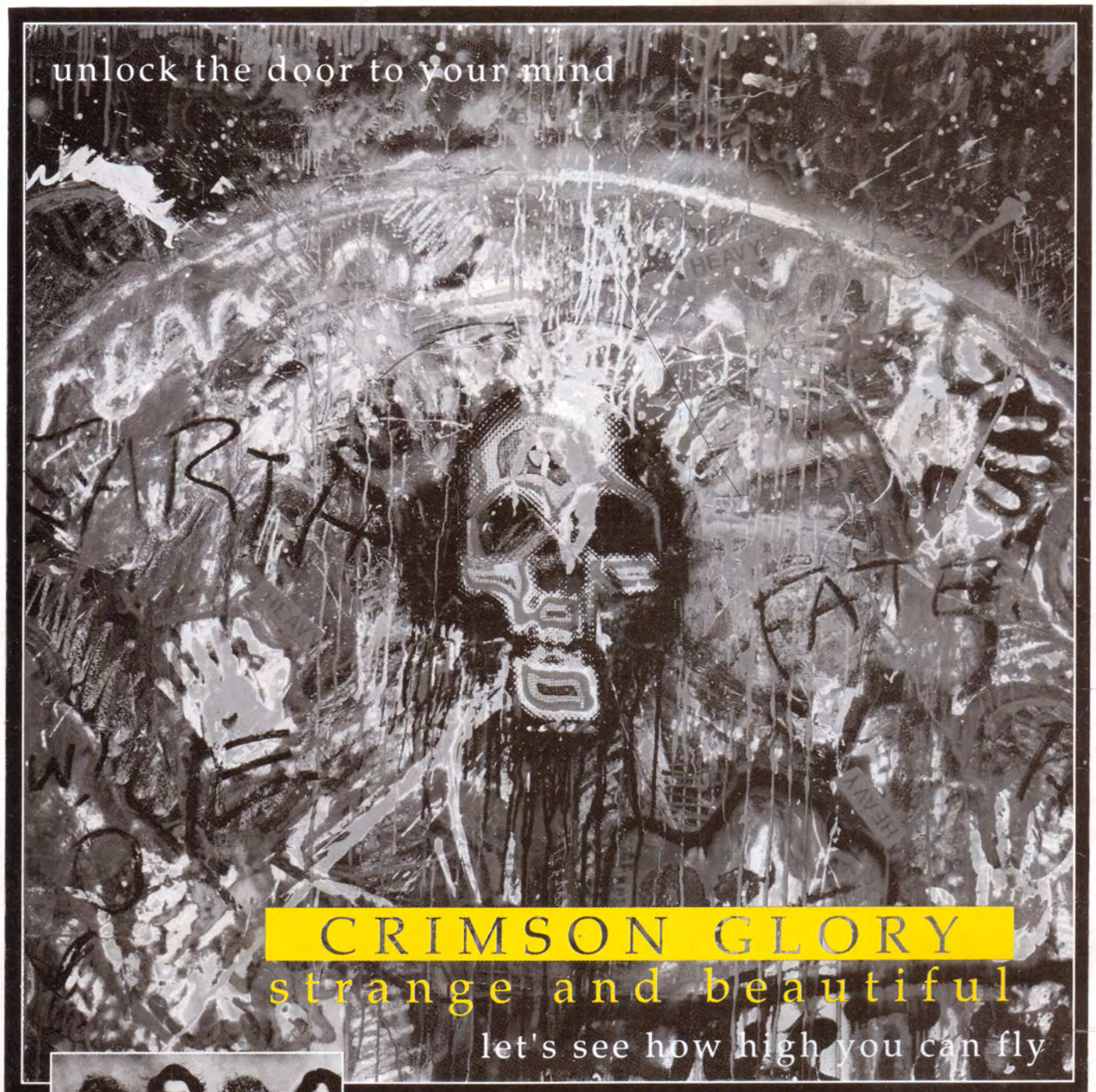

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